

MUSICAL AMERICA

Edited by A. WALTER KRAMER
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NEW STRAUSS OPERA HAS PREMIERE IN DRESDEN

The Silent Woman Provokes Most Heated Discussion Since Rosenkavalier — Book by Stefan Zweig

Opinions Differ on Work

First Act Brilliant — Remainder Long and Less Coherent — Cebotari, Plaschke and Kremer in Cast

By GERALDINE DE COURCY

DRESDEN, July 1.

RICHARD STRAUSS'S new opera, *Die schweigsame Frau* (The Silent Woman), produced at the Dresden Opera on June 24, will probably prove to be the most heatedly discussed and vehemently contested work the master has given the world since *Rosenkavalier* upset musical calculations nearly a quarter of a century ago. Even as his previous works differed from one another, so does this differ from its predecessors, although the line of development from the Wagnerian towards the Mozartian has ever remained the same. This line has never been more marked than now, but here Strauss has projected a new problem on the operatic canvas. If, as many feel, he has stopped short of its ultimate solution, he has nevertheless produced a work of striking originality which, to quote a distinguished British critic, "shows him at seventy to be one of the most prodigious musical conjurors of the age."

There have been persistent reports regarding official objections to the libretto, or rather to the librettist, but if such existed, Strauss seems to have been influential enough to sweep the path clear before the premiere. It is understood that a number of Dresden die-hards had planned a demonstration during the performance, but their zeal was effectively nipped in the bud by ample precautionary measures on the part of the authorities, as well as by the presence at the performance of numerous heads of the national and

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Strauss Resigns Reich Music Post

[By cable to MUSICAL AMERICA]

BERLIN, July 13.—Richard Strauss, it was announced today, has resigned as president of the Reich Music Chamber and as chairman of the league of German composers. Unofficially this step is attributed to criticism of his association with Stefan Zweig, Austrian-Jewish author of the libretto of *The Silent Woman*. Prof. Peter Raabe succeeds Strauss as head of the music chamber, and Dr. Paul Graener as president of the composers' league.

Stars in Strauss's The Silent Woman



Berger

A Reconciliation After a Noisy Hoax: the Nephew, the Uncle with the Sensitive Ears and the Capricious Wife—of Both, It Seems—In Strauss's New Opera. From the Left: Martin Kremer, Friedrich Plaschke, Maria Cebotari

PHILADELPHIA DELL CONCERTS WELCOMED

Sixth Season Begins on June 28—Symphony, Opera and Popular Lists Heard

PHILADELPHIA, July 10.—The sixth season of Robin Hood Dell concerts in Fairmount Park began auspiciously on June 28 with the largest house any opening night has drawn, i.e., nearly 7,000, which virtually represents capacity. The week ran on smoothly, with only one cancellation, due to rain. Alexander Smallens's all-Russian program with Maria Kurenko as soloist, was the cancelled concert, on June 30.

The growingly popular José Iturbi was the guest conductor of the inaugural concert and was received with vast acclaim in a Beethoven-Wagner program. He opened with a dramatic reading of the *Egmont* overture and followed with an eloquent exposition of the Fifth Symphony. As is usual with him, he regarded the composer's desires indicated in the score as sacrosanct, thus avoiding the individualizing and sensationalizing methods of some of his conductorial contemporaries. The Wagner second half included the *Meistersinger* Prelude, the *Siegfried* Death Music and the Prelude and Love Death from *Tristan* and *Isolde*. Again, he left the music Wagnerian instead of personalizing it and the results spoke for themselves in power and beauty.

Deputizing for Alexander Smallens, (Continued on page 20)

GOLDEN GATE OPERA PLANS MADE PUBLIC

San Francisco Association to Give Ring, Other Works, With Noted Casts

SAN FRANCISCO, July 10. — New operas, new singers, and new conductors are listed in the gratifying announcement just issued by the San Francisco Opera Association for its 1935 season, its thirteenth year under the general direction of Gaetano Merola.

Opening with *Das Rheingold* on Nov. 1 and concluding on Dec. 2 with an all-English double bill of *Le Coq d'Or* and *Sister Angelica*, the season promises San Franciscans the entire Wagner Ring with Artur Bodanzky conducting and a cast of Metropolitan Opera stars.

La Juive and Werther are two other additions to the company's repertoire. Aida, Martha, La Bohème, The Barber of Seville, and Rigoletto are the familiar standbys scheduled for the season. Guest stars coming to the coast for the first time are Kirsten Flagstad, Helen Jepson, sopranos; Gladys Swarthout, mezzo-soprano; Doris Doe, contralto; Hans Clemens, tenor; Chase Baromeo and Gustav Schützendorf, basses.

Elisabeth Rethberg, Dorothee Mansk, Kathryn Meisle, Giovanni Martinelli, Lauritz Melchior, Tito Schipa, Marek Windheim, Richard Bonelli, Nelson Eddy, Alfredo Gandolfi, Friedrich Schorr, Louis D'Angelo and Ezio Pinza are the favorites of past seasons

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FESTIVE NOTE MARKS INAUGURATION AT STADIUM

Iturbi Leads First Concert—Spalding Soloist—Speeches by Mayor, Lewisohn, Mrs. Breckinridge

Ballet and Opera Attract

Fokine Group in Two Programs — Aida, Faust and Boris Are Operatic Productions Under Smallens

FAVORABLE weather, a capacity crowd and a general air of festivity marked the opening concert of the New York Philharmonic-Symphony's eighteenth series at the Lewisohn Stadium on June 26, which again features opera and ballet as well as symphonic programs. José Iturbi conducted a list which began with *The Star-Spangled Banner* and included the Prelude to *Die Meistersinger*, Beethoven's Fifth Symphony, the Mendelssohn Violin Concerto, with Albert Spalding as soloist, and the Dances from de Falla's *Three-Cornered Hat*.

A customary event of inaugural nights was Adolph Lewisohn's brief speech following intermission. The donor of the Stadium was greeted appreciatively, as was Mayor Fiorello H. LaGuardia, who was introduced by Mrs. Henry S. Breckinridge, chairman of the Municipal Art Committee, as the occasion also marked the opening of the city's summer festival events. Last year's heckling of the genial mayor was mildly repeated at the back of the Stadium, but quickly stopped when Mr. LaGuardia remarked cheerfully that "Music hath charms even for the savage, but not for the ill-mannered."

Clear-cut and musicianly readings marked the progress of the evening, and Mr. Iturbi was justly applauded to the echo, never more devotedly than when

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City Grants \$10,000 to Stadium Concerts as Educational Aid

The Board of Estimate of the city of New York, authorized the Board of Education to spend \$10,000 on the summer concerts at Lewisohn Stadium on July 3 with the double purpose of supplementing musical education in the public schools and supporting the symphonic concerts. This action was taken with the understanding that any amounts spent would be refunded to the city from the proceeds of an appeal for public support. Mayor LaGuardia and Adolph Lewisohn are honorary chairmen of the Stadium Concert Committee, of which Mrs. Charles S. Guggesheimer is chairman.

METROPOLITAN ADDS TO SINGING ROSTER

Charles Kullman and Suzanne Fisher, Both Americans, and Marjorie Lawrence, Australian Dramatic Soprano, Join Personnel—Eidé Noréna and Gertrude Kappel Re-engaged

FROM General Manager Edward Johnson of the Metropolitan Opera, who is now in Europe in search of new voices for the approaching season, comes the news of important additions to the singing personnel of the organization. Mr. Johnson left for Europe on May 28, intending to interview several former members of the company with a view to their re-engagement and also to hear new singers, particularly Americans, who have been gaining experience in European opera houses.

Suzanne Fisher, American soprano, whose engagement was recently cabled by Mr. Johnson, is a native of West Virginia. After graduating from the Cincinnati Conservatory, she won a three-year fellowship at the Juilliard Graduate School. She sang leading roles in several of the productions of the New York Opera Comique. After going abroad, she appeared at the Berlin State Opera and the Paris Opéra-Comique, last year returning to this country to take part in the Worcester, Mass., Festival where she scored a success in the title role of *Madama Butterfly*. Miss Fisher is the twelfth new American artist to be engaged for next season.

Marjorie Lawrence, who has just been included in the roster, is a dramatic soprano from Melbourne, Australia. After singing in her native country, she went to Europe, making her debut there as Elisabeth in *Tannhäuser* in Monte Carlo in 1932. She was then engaged for the Paris Opéra of which she is still a member. She has sung largely Wagnerian roles, also the leading parts in *La Juive*, *Salome* and *Aida*.

The engagement of Charles Kullman, tenor, was announced in the last issue of *MUSICAL AMERICA*. Mr. Kullman was born in New Haven in 1903, and graduated from Yale with the degree of Bachelor of Science in 1924. During his college years he was soloist with the glee club and had his first New York appearance with that organization in the Town Hall on Dec. 6, 1924. Although he was already studying medicine, he decided to follow music as a career and was for two years a student at the Juilliard Graduate School and in the summer of 1927, at the American School of Music at Fontainebleau, France. In 1928-1929, he was assistant professor of music at Smith College where he had his first operatic appearances in Werner Josten's productions of Handel's *Xerxes* and Monteverdi's *Orfeo*. The following year he sang leading tenor roles in the American Opera Company and the Chicago Civic Light Opera Company and went abroad on a Juilliard exchange fellowship in 1930, making his European debut at the Kroll Opera in Berlin. He later sang in the Verdi Requiem under Toscanini's baton in Vienna and in Weber's *Oberon* at Salzburg under Bruno Walter. He has made numerous appearances at the Vienna opera during the past winter and also at Covent Garden during the recent spring season.

Mr. Johnson has cabled the re-engagement of Eidé Noréna, Norse so-



Charles Kullman, Tenor



Eidé Noréna, Soprano



Suzanne Fisher, Soprano

prano, for next season. Mme. Noréna first appeared in this country in recital in 1926 and then joined the Chicago Opera. She has been a member of the Metropolitan for three seasons. This summer, Mme. Noréna has been acclaimed in opera in Paris, Budapest and Prague and in recital in Munich

and in Copenhagen and other Scandinavian cities.

The latest re-engagement has been that of Gertrude Kappel, Wagnerian soprano, who will appear during the first half of the season. Mme. Kappel has been a member of the Metropolitan since 1927.

Rose Bampton Sings American Songs in London

Rose Bampton, mezzo-soprano of the Metropolitan Opera, recently appeared in London at a special concert featuring works of American composers—her program including songs by Deems Taylor, Samuel Barber, Charles Griffes, Edith Braun and Mrs. Beach. Miss Bampton will make her Pacific Coast debut at the Hollywood Bowl on Aug. 16. On her return trip East she will give a private recital on Aug. 26 at the National Convention of Sigma Alpha Iota in Denver, Colorado.

Stanley Fletcher Wins Kinley Fellowship

Stanley Fletcher, a pupil of Guy Maier for six years, has recently been awarded the Neal Kinley Fellowship of \$1,000 given by the University of Illinois for advanced study in the arts. Mr. Fletcher will temporarily absent himself from his position at the University of Michigan to study with Mr. Maier in New York next season. He

had also previously won the Avery Hopwood prize in literature of \$1,250 for a series of essays on musical aesthetics.

Maria Kurenko Sings for Wife of President Lebrun

Maria Kurenko, soprano, appeared in a concert given in honor of Mme. Albert Lebrun, wife of the President of the French Republic, on board the *Normandie* on June 5. Mme. Kurenko was the only artist on the program who was not of French birth.

Jack Salter to Return Soon from Pacific Coast

Jack Salter, of Evans & Salter, will return this month from California where he has been on a two months' business trip in the interest of Columbia Concerts artists. During his absence Mr. Salter has supervised the production of the Nino Martini moving picture, *Here's to Romance*, which will be released throughout the country in the early Fall.

CINCINNATI ACCLAIMS SUMMER OPERA

Cleva Conducts Lohengrin and Samson at Zoo Pavilion—Local Singers Heard

CINCINNATI, July 10.—This summer's operatic venture was inaugurated on July 7. A few sponsors came to the fore with donations sufficient to assure at least three or four weeks of opera and through the good graces of Mayor Russell Wilson, labor differences, which might have affected the opera organization, were ironed out and the Zoo Garden Pavilion released for occupancy.

Forty-five members of the Cincinnati Symphony were gathered together, local singers pressed into service and a local ballet formed under the direction of Mollie Halstead. The season began with a performance of *Lohengrin*, a performance that had much to commend it in artistic singing and in the quality of the orchestral background.

The Zoo stage is not designed for

spectacular scenes, but the music of *Lohengrin*, together with Fausto Cleva's interpretation of the score and the fine singing of Norma Richter as Elsa and Arthur Gerry as Lohengrin, made up for production weaknesses.

Lydia Van Gilder and Stephen Kosakewitch as Ortrud and Telramund, respectively, sang their roles most capably. Foster Miller was an altogether satisfactory King Henry.

Samson and Delilah Heard

Samson and Delilah was the alternating vehicle of the week, heard for the first time on Tuesday evening. Bruna Castagna was Delilah, demonstrating unusual vocal gifts; Harold Lindi was excellent as Samson, as was Joseph Royer as the High Priest. Leon Rother gave of his vast experience as the Old Hebrew.

Mr. Cleva's conception of the score modified the stage action and brought the performance to a point halfway between the theatre and concert stage. His tempi are invigorating, he has an extra-

GRANT PARK SERIES BEGINS IN CHICAGO

Symphony Under DeLamarter Inaugurates Season of Free Concerts

CHICAGO, July 10.—The Chicago Symphony, under the baton of Eric DeLamarter, began the series of free concerts to be given in Grant Park every night until Labor Day, on July 1. The project was made possible by the co-operation and efforts of James C. Petrillo, president of the Chicago Federation of Musicians; Robert J. Dunham, president of the Park Board; Mayor James Kelly and the National and Columbia broadcasting systems.

The concerts are held in the open air with seats for 10,000 auditors available. Capacity audiences attended the opening concerts of the Chicago Symphony, which appeared for four days and which is scheduled to give another four concerts in August. Succeeding organizations will include the Woman's Symphony, Thaviu's Band, the Chicago Opera Orchestra, Kryl's Band and others, conducted by Victor Grabel, Max Bendix, Armin Hand, George Dasch and Glenn Barnum.

Cave Thompson in Recital

Cave Thompson, blind pianist, gave his annual recital here recently in Fullerton Hall. Mr. Thompson's accuracy and well-defined musical personality were appreciated in a program that included Schumann's *F Sharp Minor Sonata*, a wide selection of Chopin, and shorter works by Scriabin, Mendelssohn and Liszt.

Handel's seldom heard religious opera *Theodora*, was given with a cast of 1,000 on the South Steps of the Field Museum here on June 21, 22 and 23. Marie Merrill has adapted the original oratorio into operatic form. The role of *Theodora* was sung by Mary Ann Kaufman; *Didimus*, by Burton Dole, Valens by Philip Gates and *Septimus* by H. Lester Tremayne. The production was in charge of Alfred Stury and under the auspices of the Chicago Park District. MARGIE A. McLEOD

NEW STRAUSS OPERA ROUSES LIVELY CONTROVERSY

(Continued from page 3)

Saxon Governments, including the Minister of War and his personal staff.

It was well that Strauss did not allow himself to be influenced by such considerations, because the libretto is exceedingly brilliant and moulded exactly to his muse. It derives from Ben Jonson's delightful old farce, *The Silent Woman*, in a free German version by Stefan Zweig, who has turned out a sprightly little comedy, shorn it is true, of the rich Jonsonian flavor of the original but filled nevertheless with all the elements so dear to Strauss's heart.

In the reminted version, Sir Morosus, an old mariner suffering from a noise complex as a result of a powder explosion, encases himself in a padded stronghold guarded by his barber and a nimble and quiet footed housekeeper. The peace of the household is suddenly interrupted by the unexpected appearance of a long lost nephew, Henry, who has bolted college, joined an opera troupe and married the leading lady, Aminta. As such an unconventional arrangement with Fate ill accords with the uncle's sense of family dignity, the youth is disinherited on the spot, the troupe is anathematized individually and collectively, and the ball of conspiracy is tossed to the ruffled Thespians by the ingenious barber.

In a deep laid plot, he agrees to find a silent wife for Morosus who is fooled into accepting Aminta as the lady of his heart. After a mock marriage by members of the troupe, the house is turned into a bedlam by the rest of the conspirators disguised as sailors, who serenade the poor bridegroom with an ear-splitting charivari that would have awakened the Seven Sleepers of Ephesus. The old man's cup of misery finally runs over as his erstwhile docile bride is transformed into a raging Xantippe, trilling canzonettas as an accompaniment to his morning slumbers. He finally cries for peace at any price and a mock court repairs the damage, the hoax is confessed, he magnanimously forgives his tormentors and the waves subside into an idyll of family contentment as, seated between Henry and Aminta, he sings an ode to the music that is hushed and to the silent woman that is the wife of another.

First Act Most Unified

This piquant fabric of comedy and intrigue is spun out over three acts and nearly four hours, thus rivaling *Rosenkavalier* in length. While it strongly suggests *Intermezzo* and *Ariadne*, with its restless, sparkling parlando and its brilliant, vivacious orchestration, it contains too much that is new to sustain direct comparison in any but a general sense. Of the three acts, the first is the most unified in style and the most masterly in architecture, and this is the act that made the strongest appeal to the non-professionals who made up the first night audience. The extraordinary deftness of this act earned the most spontaneous applause of the evening and the first ensemble brought the composer his first ovation. The other two acts, besides being inordinately long and less stylistically coherent, were fatiguing to any but those musical connoisseurs who were fascinated by the originality and the incomparable virtuosity of a score that is unquestionably one of the most artistic of this master.

The melodic element that was so predominant in *Arabella* recedes into the background, although there are numerous charming passages such as the scin-

tillant little overture, the introductory fugue to the third act, the two ensembles in the first act, and many other entrancing bits. Where Strauss indulges in lyricism, as in the second and third acts, the temptation to spin it out has been too great for him. To say nothing of their clashing with the buffo style of the rest of the score, these lyric passages temporarily extinguish the dash and sparkle and exert a flagging effect that is frankly monotonous.



Berger
A Riotous Scene from Strauss's New Opera, *The Silent Woman*, Recently Given Its Premiere in Dresden

The effervescent dialogue affords the composer rich material for his irresistible tone painting and the sophisticated ear will catch frequent citations wittily seasoning the orchestral texture. In the second act he has made very ingenious use of two themes from the *Virginal Book* of Fitzwilliam, with Papageno's *Glockenspiel*, the hunting horns from *Tannhäuser*, the *Rhinegold* fanfare, and snatches from *Rigoletto* and the *Trompeter von Säckingen* as leit-motifs for his musical badinage. In an aria from Monteverdi's *Incoronazione di Poppea*, which forms the basis of Aminta's singing lesson in the third act, he has retained the text of the original, but after projecting the first rhythmical motif, he then continues in free coloratura style. The duet that follows has been adapted from an opera by Giovanni Legrenzi. This use of early styles is one of the brilliant elements of the work, for it never approaches mere shallow imitation but represents an actual adaptation of early stylistic elements to the idioms of modern orchestration.

As in *Arabella*, there is a good deal of spoken dialogue with and without orchestral accompaniment, while there are numerous other passages where only one word is sung. The instrumental portions such as the delightful little overture (which was composed after the opera was completed and is called a *Potpourri*), the introduction to the third act and several brief interludes are executed with marvelous mastery and even in the lengthy portions of the second act, it is the orchestra that possesses the real balance of power.

Performance Artistic

The performance under the musical direction of Karl Böhm was sheer perfection as regards thoroughness of preparation and artistic proficiency on the part of the singers. It is understood that the composer himself superintended the final rehearsals so that Böhm's interpretation may be considered authentic. One might have

wished for a little less orchestral bombast at times but it was ostensibly in line with the composer's intentions.

Friedrich Plaschke as the bedeviled old knight made the figure a trifle too sympathetic perhaps. It was so difficult not to feel sincerely sorry for such a patient old dodger. But with this one reservation, his was a notable characterization. Maria Cebotari was admirably cast as the temperamental and versatile leading lady and did brave work with the prodigious pyrotechnics of the role. The Barber of Mat-



The Seventy-Year-Old Richard Strauss, Whose Latest Opera Has Given Rise to Conflicting Opinions

casual matter-of-factness as this capable Dresden ensemble. Probably no other opera score of today or yesterday makes such superhuman demands on the memory, accuracy, vocal flexibility, range and rhythmic gifts of the singers as this. Josef Gielen was stage director and sets were designed by Adolf Mahnke.

It is difficult to forecast the success of this work with the public, but judging by the declining scale of enthusiasm in Dresden, the uninterrupted vivacity of the score and its inordinate length will probably mitigate against its popularity unless the composer can be prevailed upon to cut it generously. In September the work will be given at Covent Garden with the original Dresden ensemble which will also present *Freischütz*, *Rosenkavalier*, and *Julius Caesar*. The two Strauss operas will be staged by Josef Gielen, and the other two by Hans Strobach, one of the most brilliant of Germany's young stage directors.

GIANNINI RETURNS WITH NEW SCORES

Composer Brings Roosevelt Symphony and Opera Based on Hawthorne's *The Scarlet Letter*

Vittorio Giannini, American composer, arrived from Italy last month with the score of his Theodore Roosevelt symphony, to be played at the opening of the Roosevelt wing of the American Museum of Natural History, New York, on Oct. 27, also with his new opera, *The Scarlet Letter*. The symphony was composed at the request of Henry Fairfield Osborn, chairman of the board of directors of the New York State Roosevelt Committee.

Mr. Giannini stated that his symphony was in strict classic form in four movements with motives delineating the character of Roosevelt and episodes in his life of which the composer has made a minute study. "In my symphony," he said, "I treated President Theodore Roosevelt as a man of destiny. I imagined myself standing before his great memory and from this I tried to convey in my music the soul of the man—the way he felt and the conflicts that rose in him at important periods in his life."

The composer will return to the American Academy in Rome directly after the production of the work. He

has been a resident of the academy since 1932, when he won a three-year fellowship. This was recently extended another year in recognition of his unusual ability.

GRACE MOORE ACCLAIMED IN SECOND LONDON GALA

Soprano Sings Mimi at Covent Garden Before Queen Mary and Royal Family—Fifteen Recalls

LONDON, July 5.—Repeating the triumph of her June 6 debut at Covent Garden in the role of Mimi in Puccini's *La Bohème*, Grace Moore, American opera and moving picture star, sang a gala performance before Queen Mary on the evening of June 12. King George, who had been ordered by his physician to rest for a fortnight due to a slight illness, was unable to attend, but other members of the royal family occupied two boxes and applauded Miss Moore throughout fifteen curtain calls.

Both press and public lauded the soprano on this occasion, as at her debut, for the excellent tonal quality of her voice, its power, her intelligent and resourceful interpretation of the role and the appealing quality of her acting.

The cast, as at the first performance, included Dino Borgioli as Rodolfo and John Brownlee as Marcello. Vincenzo Bellezza conducted. A. T.

The Case Against Translated Opera

By
Herbert F.
Peyser

Some Arguments Why Opera in Other Languages Than Its Own Is a Bane

TWENTY years ago I was heartily in favor of translating all operas into the language of the people to whom they were sung. Today I am just as heartily opposed to it. I attribute this change of front largely to the circumstance that, living for the past five years in Germany and Austria, I have listened in and out of season to practically nothing but translated opera. I can recommend no better corrective than such an experience to those theorists and visionaries who believe that the performance of all operas in English versions is the secret of domesticating the lyric drama in America.

Before considering the matter more closely let me make it clear that the singability of the English language is not a point at issue. In America the whole problem of translated opera has been confused and obscured for years by the clamor of those who lose sight of the real questions in dispute and who imagine that any disbelief in the efficacy of translated opera amounts to a repudiation in principle of the English tongue for the purposes of song. This, of course, is merely a waste of time and a darkening of counsel. It ought to be as preposterous to argue that English is singable as to rush to arms in defense of the multiplication table. Every language in the world is singable if it is used according to the physical canons of the human voice. The folk song is the all-sufficient proof of that.

Stock Arguments for Translation

The stock arguments retailed in America on behalf of translated opera are by this time fairly familiar. It is claimed that as long as operas are presented in foreign languages the greater number of listeners cannot understand what is being sung and that the action of the piece they are witnessing must consequently remain more or less unintelligible to them. Hence their enjoyment of what they see and hear in the opera house is necessarily restricted and it follows that the popular relish of opera cannot be more than skin deep. Therefore opera can never become an integral part of the average citizen's life, a native experience in his daily round like the movie palace or the baseball field. Now, if he can hear his operas in his own language this barrier will fall and in proper season opera will become as familiar and as prizable a feature of his life as it is of the Italian's, the Frenchman's, the German's. Opposition to translated opera (so it runs on) has partly been engineered by snobs who like to flaunt their knowledge of foreign tongues; partly by persons distressed at the ordinarily low standard of English operatic translations, partly by alien artists too lazy or untalented to acquire an acceptable English pronunciation, partly by other persons with axes to grind. The assumption is that greater care in the translation of librettos and a more universal employment of singers whose mother tongue is English will speed the ultimate establishment of opera in the language of the people. With this conclusively achieved we shall be squarely in the path to the opera written in

America for Americans by Americans.

The trouble with most of these pleas, assumptions and half truths is that they misconceive the real nature of the problem. Before the day comes when Americans will hear all their operas in English as Germans hear all theirs in German and Frenchmen all theirs in French, some bigger obstacles than slipshod translations, recalcitrant artists, haughty impresarios and incorrigible snobs will have to be swept out of the way. It should not be necessary to remind the reader that efforts to popularize the operas of the standard repertory in English texts have been neither few nor negligible. In America some of them have been of considerable artistic merit. In London and the English provinces grand opera in the vernacular has flourished after a fashion for decades. Yet neither in England nor in America have such enterprises ever acquired more than a limited and a small-scale significance. At the Metropolitan after the war several Wagner operas were sung in English translations which, if not without their faults, had at least been discreetly groomed. They were performed, moreover, by the same artists usually cast for the Wagner parts, a number of them native Americans. Why did these English versions survive only a short time, why was haste made to revert to the original texts the moment German was once more adjudged house-broken? Was snobbery the reason? Has snobbery in the long run ever killed a cause that was really popular or pumped life into one that commanded no support beyond that furnished by the snobs themselves?

Our Psychology Root of Problem

The reason why opera translated into the popular tongue has never gained an extensive or a lasting foothold in England and America lies neither in the defects of translations, the antagonism of cliques, the opposition of foreign singers, the untutored diction of native ones or some fancied musical insufficiency of the English language. It lies first and foremost in the Anglo-Saxon psychology and in the reaction of this psychology to opera as such. That the average English translation of an opera is usually poorer than the average foreign one happens not so much because the English translators are, man for man, less skilled than their colleagues

Mr. Peyser Takes the Negative

IT is MUSICAL AMERICA's desire always to present for its readers both sides of controversial subjects. Such a one is translated opera, or opera in English as it applies to us. Believing that the time must come when opera will be sung here in English, MUSICAL AMERICA has taken this position editorially.

It wishes, however, that arguments against such a procedure be heard and is happy to offer a brilliant exposition of the other side by Herbert F. Peyser. Mr. Peyser was, from 1908 to 1919, chief critic for MUSICAL AMERICA, and during the same period assisted the late Henry T. Finck on the New York *Evening Post*; later he was associated with Pitts Sanborn as critic of the New York *Evening Telegram*. During the last five years he has lived abroad, acting as music reviewer in Berlin for the New York *Times*, during the last two years for the same newspaper in Vienna. As an authority and as a writer of singularly individual prose, Mr. Peyser's penetrating discernment and logically developed thought on this subject will, we feel, prove decidedly stimulating.

Editor, MUSICAL AMERICA.

in other lands as because the public for which they work is psychologically what it is.

Neither the American nor the Englishman has ever accepted as the continental European has done the fundamental convention of opera. That the characters of a stage piece should sing of their actions and emotions instead of speaking them, that their song should sometimes assume highly artificial forms, that their movements and demeanor should be regulated by the impositions of the music rather than by the more obvious logic of nature—these things have always exercised a more or less estranging effect upon even cultivated Americans or Englishmen, let alone on the musically illiterate. They irritate such a person at times and very easily stir him to ridicule at others. They feed his sense of humor more than they do that of any of the other nations that share a common musical birthright. The more the words this individual hears fall below a certain level of dignity and the closer their sound and sense approach the commonplace and the colloquial, the more disturbing, incongruous or downright funny it strikes him that they are sung rather than spoken. Unless the intention is deliberately comic, to sing a sentiment or a statement is, in the Anglo-Saxon view, to enhance, ennoble or idealize it. But to "ennoble" a colloquialism or a platitude by communicating it in poetic or in musical terms is almost willy-nilly to achieve satire. This state of things is, in fact, one of the chief sources of the humor of Gilbert and Sullivan. It explains why time out of mind an American will smile in the opera house when he hears in his own language a phrase to which the European will listen with unruffled composure and even with gravity. And to the maker of English operatic translations (and the author of English librettos generally) it lays down a law which he can flout only at his peril.

The foreign librettist is not in the same boat. One work after another of the great masters of opera proves it. Again and again you will encounter in these works

passages which, translated in English for all they are worth, will cause an English speaking audience to react to them in greater or lesser degree as a European audience would never dream of doing. Why is it that an Italian public at Traviata finds absolutely nothing incongruous or disturbing when Violetta in a snippet of recitative bids her maid "Apri la finestra"? Why is it that when she does the same thing with the words "Offne das Fenster" a German audience is equally unperturbed? Yet why is it that if the Lady of the Camellias were to sing in Butte, Des Moines, Brooklyn or Oklahoma City "Open the window" some might laugh and some might wince? Theorize, split hairs and argue as fiercely and as long as you will, this is just what is likely to happen. Why is it that when he comes to the words of David in Meistersinger, "Möchtet ihr nicht auch die Würst versuchen?", Frederick Jameson renders them: "Here, too, a sausage, would you but try it"? Why is it that the Corders, tackling in the same opera Magdalene's "Jetzt Evchen, komm! Wir müssen fort" produced "Now, Eva, come! We ought to trot"? Simply because these men were conscious, however darkly, of pitfalls and obligations. Jameson chose to sacrifice the homely colloquialism of the German original, thereby perhaps escaping the derisive or embarrassed laugh that would have greeted something like "And wouldn't you like to try the sausage"? What he gives us in its place, however, is stiff and starched librettose and not for a moment what a lad like David would have said. The Corders tried honestly enough to preserve Wagner's colloquial flavor but the result is good intention gone mad. I might go on till the crack of doom citing heart-breaking instances of this and other kinds (Mozart is full of them, Puccini is full of them, Hänsel und Gretel is full of them, even Fidelio is full of them—and if you want to gain a real idea of the problems involved in translating a popular opera for Anglo-Saxon audiences just take a stab or two at Carmen!). But my point is that the man who attempts such a translation for such a purpose has got to keep this racial peculiarity ceaselessly before his mind's eye. The job is almost as hard and as poignant as sitting clothed in a straitjacket on the horns of a dilemma.

I know it has been claimed in times past (and perhaps it is in America even today) that some of that small talk which amuses or distracts us when we hear it sung in our tongue sounds just as bad to the Europeans who hear it either in the original or in the language of their own countries. Yet the short and the long of it is that they don't and the fact obstinately refuses to be argued away. Those who are old enough to remember Victor Herbert's Madeleine at the Metropolitan may recall how they giggled or squirmed when they heard it announced that the heroine was to have for her dinner "soup and fresh asparagus." Has anyone ever seen a French audience squirm when in the first act of Louise there is some talk as to whether "la soupe est prête"?

However, I have other grounds for believing that the game of translated opera is not worth the candle. For one thing, I believe that the argument to the effect that as soon as all operatic works are performed

(Continued on opposite page)

Among the Reasons—the Fear of the Ridiculous

SINGABILITY of English is not a point at issue. . . . "It ought to be as preposterous to argue that English is singable as to rush to arms in defense of the multiplication table."

Anglo-Saxon psychology is at fault. . . . "Neither the American nor the Englishman has ever accepted as the continental European has done the fundamental convention of opera."

"The more the words fall below a certain level of dignity and the closer their sound and sense approach the commonplace and the colloquial, the more disturbing, incongruous or downright funny" it seems.

To translators and English librettists, this fear of ridicule "lays down a law which they can flout only at their peril."

Opera in the Vernacular is on Trial

(Continued from opposite page)

in the language of the people who listen to them these people will understand the action and the tragedy or humor of the texts that is otherwise lost on them—I believe this argument to a very large extent fallacious. In the first place, it presupposes conditions that very rarely exist. It assumes a standard of enunciation on the part of the average singer that is seldom justified by experience. It takes for granted that operatic conductors will exercise over their orchestras a greater dynamic control than they ordinarily do. It banks on the composer in a manner often highly unwarranted. It largely presupposes that his orchestration is so contrived that it will hardly ever mar the intelligibility of the words, that his treatment of the voice parts is such that the text reaches the listening ear unhampered by an uncongenial *tessitura* or pulled out of its natural word shapes and inflections by those elongations, syllabic extensions and other irregularities with which music has a way of tyrannizing over language, of distorting and of voraciously consuming it. The idea that in order to understand the text of an opera in something like its completeness from a stage performance alone one needs principally to understand the language of the libretto is an illusion that will not hold water when put to the practical test under average conditions. I make this claim on the strength of having listened for more than thirty years both in America and in Europe to operas in languages I understand as well as I do English. And I think I am scarcely alone in my belief. If all one required to get the dramatic hang of an opera were a pair of normal ears and a familiarity with the language, libretto salesboys the world over would soon find Othello's occupation gone.

Won't Strain Ears for Words

In the second place, there is, to my thinking, a flaw in the argument that, as soon as an American audience hears all its operas in English, it will grasp the plot of the piece that was heretofore obscure to it, understand without further hindrance what is being sung and, so understanding, take grand opera forever and aye to its hitherto reluctant bosom. Such a point of view leaves out of account that neither in America nor anywhere else is it the habit of audiences to strain their ears and concentrate on the text. If this text is understood, so much the better, if not, so much the worse. Has anyone ever heard of a singer with a good voice discharged from an opera company because his diction was not clear? Does anyone imagine that an opera containing beautiful music and other elements of success would be refused or discarded solely because some fault of the composer's prejudiced the intelligibility of the words? The thing in opera that matters first and last—whether the opera be by Handel, Mozart, Rossini, Verdi, Wagner, Debussy, Krenk, Deems Taylor or Alessandro Scarlatti—is the music. The more the hearer concentrates, line by line, on the book, the less he absorbs and enjoys, measure for measure, of the score.

Synopsis Alone Is Necessary

It is only when the text can be caught without special effort, only when it can be understood without perceptibly detracting from the attention claimed by the music that the normal operagoer troubles himself about what the singer is saying. This is as true when the listener understands the language of the opera as when it is Greek to him. He may wonder from time to time what was said in this aria or in that scene. But so long as his interest is primarily engaged by the composer the librettist is a minor quantity, be his name Salvatore Cammerano, Hugo von Hofmannsthal or Richard Wagner. Give an audience a synopsis of the plot and it will ask very little more (such synopses, by the way, are printed in the programs of most large European opera houses. Why?). This is as true in Vienna, Paris, Dresden, Schweinfurt, Dijon, Brunn and Parma as in Cleve-

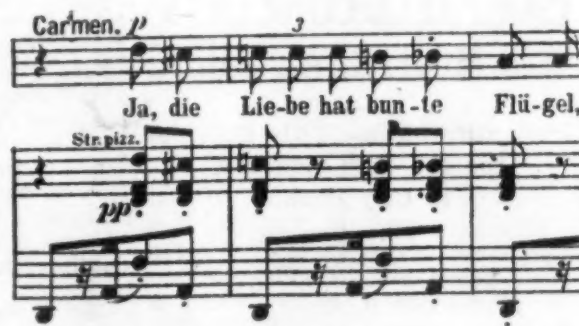
land, Louisville, Houston and New York. The details of the action or the utterances may go hang—and usually do. The world over, it is a lucky ear that without special exertion catches as much as fifty per cent of the remarks addressed to it from beyond the operatic footlights. And most ears decline to practice special exertions.

Question of Style Vital

Another vital issue is involved in the question of translated opera—an issue to which the American propagandists for the experiment have given insufficient thought or which they have neglected altogether. I have reference to the matter of style—of a correct, an authentic interpretation as distinguished from a falsified one. Out of innumerable performances I have witnessed in different European countries I can recollect scarcely one which did not in larger or smaller degree misrepresent an operatic work of foreign origin the moment it set out to render it in another tongue. It will not do to brush the question aside with the claim that a German production of, let us say, *Carmen*, must inevitably suffer from the inability of the German race to grasp the French spirit; that Italians will deprive Meistersinger or Siegfried of their true character because Italians cannot encompass the distinctive elements of the German nature; or that the *slancio* which Italians give out of the fullness of their souls to *Cavalleria* or to *Rigoletto* is absent from a French presentation of these works for the reason that it forms no part of the Gallic temperament. All these things are the truth, but not the whole truth.

A deeper, more specific reason why something goes basically wrong when music written by one people is sung in the language of another springs from the fact that the pace, the rhythm, the contour, the physiognomy of a nation's music are primarily determined by the character and the movement of that nation's language. It is the German tongue which has moulded the vocal writing of Schubert and Brahms and shaped the declamation of Wagner, just as "*Chi vuol la Zingarella*," "*Largo al Factotum*," "*Celeste Aida*" and "*Mi chiamano Mimi*" could only have grown out of the Italian language and "*Salut demeure*," "*Nous irons à Paris*" or "*C'est l'extase langoureuse*" from the French. And when you mate the music of one race with the language of another your success in creating the illusion of agreement between the two will only be in proportion to the kinship of the original tongue and the one substituted for it. To the extent that the language into which you translate the original

The Familiar German Version of the Famous Habanera from *Carmen*—*L'Amour est un oiseau rebelle*—(Right), and (Below) How They Sing "*Vissi d'arte, vissi d'amore*" in Germany



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Salient Points in Mr. Peyser's Case Against Translated Opera

THE "Intelligibility Argument" presupposes "a standard of enunciation . . . seldom justified by experience" . . . "a greater dynamic control . . . on the part of the conductor over his orchestra . . ." a modesty and self-effacement on the part of the composer's orchestration often highly unwarranted.

"If all one required to get the dramatic hang of an opera were a pair of normal ears and a familiarity with the language, libretto salesboys the world over would soon find Othello's occupation gone."

"The thing in opera that matters first and last . . . is the music."

"Give an audience a synopsis of the plot and it will ask very little more (such synopses, by the way, are printed in the programs of most large European opera houses. Why?)."

"Another vital issue . . . is the matter of style—of a correct, an authentic interpretation as distinguished from a falsified one. . . . A deeper, more specific reason . . . springs from the fact that the pace, the rhythm, the contour, the physiognomy of a nation's music are primarily determined by the character and the movement of a nation's language."

"When you mate the music of one race with the language of another, your success in creating the illusion of agreement between the two will only be in proportion to the kinship of the original tongue and the one substituted for it."

differs from it in what I might term its density, its intonation, its mobility, its overtones—to that extent you will be nearer to or farther from a stylistically correct performance when you sing your opera in it.

When Language and Music Clash

I have never heard a "correct" performance of *Carmen* in Germany. This is not because the German translation is especially inept, not even because most German women are scarcely *Carmens* by nature. It is principally because the German language and Bizet's music are mutually antagonistic. The former forbids the latter to move at its proper pace. It hangs clogs on it. It compels the singer to move more slowly than the French artist does. The conductor has no choice but to follow suit—now slightly, now considerably, but, in the aggregate, with differences perceptible enough to alter the specific gravity of

the opera and subtly to transform the whole spirit of the work. Consider for a moment the German rendering of *Carmen*'s "*L'Amour est un oiseau rebelle*"—"Ja die Liebe hat bunte Flügel." The paraphrase as such is not so bad. But try to sing it to the first phrase of the Habanera and note what happens. Mark, for one thing, what the consonants do.

If you think I have selected a biased and inconclusive example, let me draw your attention to the Teutonic edition of "*Vissi d'arte, vissi d'amore*"—"Nur der Schönheit weih' ich mein Leben." Poetically this is rather a clever job and it fits the music supply enough. But sing it to yourself and carefully digest the change that has come over the familiar melody.

A language determines not only a racial style of song but also the tone formation and production of the singers belonging to that race. The throaty voice, the "*Knödel Stimme*" of the German tenor is as much a by-product of the German language as the "*voce bianca*" of the Italian is of the "*lingua Toscana*." And so even a German tenor singing Turiddu in Italian or an Italian soprano singing Elsa in German is likelier than otherwise to prove a misfit. Why was Léon Rothier when he used to sing Pagner in the Metropolitan Meistersinger invariably a square peg in a round hole? He was an intelligent artist and he labored industriously with his German which was often no worse in its way than the French of, let us say, Giuseppe Danise. The main reason he never carried conviction in the part was due to the essentially French intonation and tone quality he was incapable of disguising.

Corruption of Spirit

From half a dozen different standpoints the translation of an opera from its original language into another implies a falsification in its style of performance, a corruption of its spirit (yes, even if the work is called *Boris* or *The Bartered Bride* or *Halka* and even if I do not know ten words of Russian, Czech or Polish!). The correctness and the authenticity of most of the representations it has sponsored for half a century have been the justifiable boast of the Metropolitan and the envy of the most enlightened music-lovers abroad. Is this lordly advantage on the point of being surrendered (for foreign operas translated into even the best of English are going to be falsified as surely as ever was Bizet or Verdi in Germany or Wagner and Weber in Paris) on the specious plea of bringing opera closer to a people whose real desire for it I gravely doubt? I, for one, am too good an American to hope so.

OPERA AND BALLET ABSORB LONDON AUDIENCES

Christie's Mozart Festival at Glyndebourne Presents Certain Problems and Solves Others—Pons Scores as Rosina at Covent Garden—Russian Ballet Attracts

By BASIL MAINE

LONDON, July 5.

FROM March 27 to June 29 John Christie held his second Mozart Festival at the Glyndebourne Opera House, which he has built onto his own residence on the Sussex Downs. The present season has included last year's Figaro and *Così fan Tutte* as well as new productions of *Die Zauberflöte* and *Die Entführung aus dem Serail*.

The incongruous elements of the art are especially obvious in *Die Zauberflöte*. Here the producer, Carl Ebert, who had given us such admirable versions of Figaro and *Così fan Tutte*, had a more difficult task. For this opera calls for the blending of fantasy, comedy and mysticism. The performance at Glyndebourne gave us each element in a very positive way without exactly effecting a blend. A less realistic make-up for Papageno, and three ladies less like those in a smart revue would have helped toward the solution of a problem which, after all, has been successfully overcome. Still, the problem of bringing the international cast of singers—Swedish, German, American (Edwin Ziegler as Monostatos), Finnish, Austrian, British, Czech, etc., into line with a performance in German might have been more of a test.

Company a United Group

This was the particular triumph of the occasion: that the company was a united group—a remark which applies to the orchestra, chorus (drawn in part from the Vic-Wells Opera Company), principals, and especially to Fritz Busch, whose conducting was not the least of the unifying factors. If the Finnish singer Rautavaara was not absolutely the finest Pamina I have heard, she was the most beautiful I have ever seen. And if Andressen was not the resonant bass of former days, he was nevertheless a most dignified Sarastro. In addition we had an engaging Tamino in Walter Ludwig from the Berlin Staatsoper; one moreover, who could sing recitative in a convincing manner. Indeed the scene between Tamino and Der Sprecher (John Brownlee) was an admirable example of this difficult art. The actual speaking part of the latter role was taken by Ebert himself, so that we had the pleasure of seeing him as an actor in his own production.

Even after the very good production of *The Barber of Seville* at Covent Garden, I was still in doubt as to the existence of a Rossini vogue in London. May it not be, like certain of the familiar fashions, the attempted artificial creation of a not disinterested little group?

Not that *The Barber* requires so much special pleading as *L'Italiana*, even if a German critic did once write that the spark of genius which was evident in the latter was not to be found in the former. For my part I must confess that in spite of Conchita Supervia's performance in *L'Italiana*, I recognized no spark of genius in that opera, pleas-

ing though some of it was. But in *The Barber*, Rossini's circumscribed genius is working at full force, not only in *La Calunnia*, in *Una Voce* and in the boisterous lark, *Largo al Factotum*, but also in the building up of the ensembles and in the incidental felicities of the orchestra.

Pons a Delightful Rosina

In *Rosina* we meet another of those superficial young women to whom coloratura seems a natural expression in song, and of Lily Pons in this part, it can be said that even if she did not help us to forget the artificial formula

Lily Pons as the Charming Rosina in Rossini's *The Barber of Seville*, which she sang twice at Covent Garden, making her debut there



Keystone View

of the style, she did prove herself a delightful and most skilled exponent. At the gala performance later on, which was attended by the Duke and Duchess of York, she scored a great success.

If Figaro is not the dominating figure of this lighthearted entertainment, who is? Of Giovanni Inghilleri it can hardly

be said that he was dominating; his acting was too mechanical, his voice had too little variety of expression. It was a pleasure to hear that a British singer had been chosen for so leading a part as that of the Count; unfortunately Heddle Nash did not do himself justice at the opening production, although he was more himself on the gala night. His acting and appearance, as well as his fresh, clear voice have for some time given us high hopes of his future attainments. As for the rest, there was an authentic study of Don Basilio

from Pinza, and an excellent Dr. Bartolo in Scattola. The playing of the London Philharmonic under Vincenzo Bellezza was always sensitive and alert.

It was interesting to discover that a high

note can still bring the house down at Covent Garden. After Miss Pons had touched high F, her cherished success in that awe-inspiring house was assured. This attitude on the part of the audience was most welcome, since at *La Cenerentola* and *L'Italiana*, it had behaved with as much solemnity as if it had assembled for *The Ring*. After all, the Venetians of the early 19th Century (for whom *L'Italiana* was concocted), were frivolous people, else they could not have endured a libretto so disarmingly absurd as this. And if the laughter it evokes today must of necessity be artificial, at least the audience should have the decency to help the artists in their up-hill work of making the thing seem funny. As *Isabella*, Conchita Supervia, by her nimble coloratura, conveyed the quick and mischievous mind of this adventuress with the enchanting air. Gabriel Volko's gay new scenery had the merit of being a counterpart to the music in that its extreme artifice is hidden, if we do not look too closely, by an air of irresponsibility.

An Incongruous Igor

Before the ballet season was completely in working order, de Basil's company of dancers joined the opera company for a few performances of *Prince Igor*. The orchestral playing under Sir Thomas Beecham and the ballet itself, were worthy of the house and its tradition; but as for the rest!—Of all the queer productions in the name of opera that we have known, this surely was the queerest. A Teutonic impersonation of the title role, an even more Teutonic presentation of the comedy scenes, a chorus singing in both Russian and German—these items give some idea of the incongruities that were committed in the name of Borodin's opera.

The ballet season has brought forward no novelty. Among the latest additions to the repertoire, *Les Presages*, *Choreartium* and *Union Pacific* continue to draw good audiences, even if it must be confessed that the team work was not so pronounced as at earlier performances. Since the first nights, however, I have dropped in occasionally and found the company in good, if not exactly its best form.

OPERA AT STEEL PIER

Eighth Atlantic City Season of Opera In English Begins on June 29

ATLANTIC CITY, July 10.—The Steel Pier Grand Opera Company opened its eighth summer season of opera in English here on June 29 with the double bill of *Pagliacci* and *The Secret of Suzanne*. Charlotte Symons, Aroldo Lindi, Edgar Allen and James Montgomery were heard in *Pagliacci*; Thalia Sabanieeva and Leo de Hierapolis in *The Secret of Suzanne*. Henri Elkan is the conductor; Stuart Ross, the assistant conductor. The season's performances are under the direction of Jules Falk.

Verdi's *La Traviata* was given on July 6 and 7 with Thalia Sabanieeva, formerly of the Metropolitan Opera; Alfredo Gandolfi, of the Metropolitan Opera, and James Montgomery, as the principals. Mozart's *Così fan Tutte* was scheduled for July 13 and 14 and Verdi's *Rigoletto* for July 20 and 21.

Dusolina Giannini Engaged for Salzburg Operas

Dusolina Giannini, American soprano, who appeared in opera in Berlin and Vienna recently, has been engaged for the role of Mrs. Ford in Verdi's *Falstaff*, to be conducted by Toscanini, and Donna Anna in Don Giovanni, to be conducted by Bruno Walter in Salzburg. She will later give recitals in Russia and Germany and will return to the United States in January.

CAMPBELL CONCERTS AID MONTREAL MUSIC

Philanthropist's Will Provides for 100 Free Concerts in City Parks

MONTREAL, July 10.—This city with a population of over a million, would be totally devoid of music during the summer months were it not for a codicil in the will of the late Charles S. Campbell, a wealthy lawyer of Montreal who died some twenty years ago.

Mr. Campbell bequeathed what is estimated at about a quarter of a million dollars (the precise amount has never been revealed) "to encourage the playing on summer evenings of music in public places handy to congested parts of the city." So runs the wording in the will.

Under its terms about a hundred concerts are given free in the parks of the city during the months of July and August. The fund is administered by a trust company which engages the bands of seven local militia regiments to carry out its terms.

Trustees Encourage Better Music

The benefactor created the fund for charitable rather than for musical pur-

poses. Consequently he made no provision for the quality of the programs at these concerts. The trustees, however, have acted in an intelligent manner and have encouraged any efforts made to improve them.

A definite move has been made by the band of the Canadian Grenadier Guards which, under the baton of Lieut. J. J. Gagnier, has done much to lift the Campbell series out of the class of the ordinary military band program.

Gagnier Is Conductor

Under Dr. Gagnier's leadership the Grenadiers have given Wagner and Beethoven nights and evenings devoted to various schools of operatic music. One particularly successful program was devoted to Canadian composers who were largely represented by orchestral works transcribed for band. This year a series is being devoted to the music of various nations.

The experiment has proven a complete success so far as the public is concerned and there is no question that the effort is a distinct challenge to the other bands of the city. It is also a move in the direction of convincing the trustees that the services of an experienced music supervisor are indispensable so far as the Campbell concerts are concerned.

THOMAS ARCHER



Dear Musical America:

So Richard Strauss's eleventh opera, *The Silent Woman*, has had its premiere without any interference by the government! And the good Richard, who is head of the Reichsmusikkammer, has not been removed, despite his having completed work on a libretto to which Dr. Goebbels objected on the ground that its author, Stefan Zweig, is a Jew.

It was commonly understood that the minister of propaganda and public enlightenment (*sic!*) had told the venerable composer that the new Reich would not tolerate such an infringement of its artistic rules and regulations. But Strauss is Strauss and he is said to have replied that good librettists are few.

The opera had its premiere on June 24 in Dresden in the composer's presence, and, according to despatches, was received "politely," without any great enthusiasm. But there were no demonstrations, though rumor had it there would be. It was even suggested that Zweig's name would not appear on the program. But it did.

Herbert F. Peyser in his cabled review in the *New York Times* for June 25 said: "With the exception of a few episodes, aggregating perhaps fifteen or twenty minutes, the new work in its inspiration and contrivance is a decidedly feeble, coarse and inflated product of Strauss's old age."

He also noted that neither Adolf Hitler nor Dr. Goebbels were in the audience. But General Werner von Blomberg, Minister of War and head of the Reichswehr, a man with monarchist leanings though a member of the National Socialist government, was appropriately on hand. For Strauss, who grew to manhood under the Empire, is doubtless monarchist in his feelings, though he was not courageous enough, when the new government came in in 1933 to defend his musical colleagues whom the Nazis banned. No one expected he would. They knew their man.

How about this one? At a vocal competition in a good-sized American city recently, a contestant approached one of the judges after the competition was over. Said she: "I know my singing of 'Caro Nome' must have been awful. I could see it on your face. Please tell me the truth."

The judge thought her an honest soul, and asked her how she happened to take up the study of voice at twenty-eight years of age. This was her reply: "You

see, we bought new mohair furniture, and they told us to be sure to insure it against moths, as moths love mohair dearly. We did! The moths came, ate the furniture, and we got our insurance.

"Now, I had always wanted to study voice. There was the money, out of a clear sky; so I said to myself: I shall have the lessons I have always wanted. From what you tell me, I now have the moths in my voice. Perhaps it would have been better to have left them in the furniture?" to which the judge said nothing, but I am sure he felt like saying, Yes.

* * *

Some months ago, when the Metropolitan Opera's affairs were being adjusted for the coming season, the cables carried stories from Tullio Serafin, former conductor at the Metropolitan and since last fall musical director of the Teatro Reale in Rome.

I did not comment on them at the time, for I thought that what Serafin had to say about our opera not especially pertinent.

But he has written to the *New York Times* and part of his letter was published in that paper on June 16. What a bombshell for those who analyze what he wrote! My, what an unfortunate thing it was, for it put him in an absurd position, and gave the Metropolitan a solar plexus which at this time it can hardly stand.

I quote from the Maestro's letter:

"At the beginning of the 1932-33 season I signed a three-year contract under the terms of which I was to receive \$50,000 for twenty-four weeks of performances, plus \$6,000 for the period when the company was on tour, plus \$2,000 for two weeks of rehearsals. . . . In the second year I was asked to accept a second reduction, and this I did without raising any objection, and the third year a third reduction. Again I raised no objection, with the result that during the 1933-34 season I was receiving only \$34,000, instead of the \$58,200 (*sic!*) which had originally been agreed upon."

Do you realize what this means?

First, let us take the position of the opera company. In a season when it went out to raise \$300,000 from the public so that it might go on, it paid to one conductor the appallingly large salary of \$58,200 less a cut, almost one-fifth of the sum it was raising for the next season. This is just one example of the manner in which money was wasted when money was not plentiful. Fortunately, no other conductor at the time was so overpaid as Maestro Serafin.

Fantastically large salaries have been paid, we admit, to the stars among our symphonic conductors, several of them having received in the boom days sums up to \$100,000 for less than a full season's conducting. But they were stars—I need not mention their names—and Serafin is not. He is just a very able Italian opera conductor; that's all. Nor does he compare with several I could name.

And now for the Maestro's complaint. Before presenting his figures to the *Times*, he ought to have done a little simple arithmetic. He would have learned that he had no cause for complaint. He says he got \$50,000 for the season of 1932-33, plus \$6,000 for the tour and \$2,000 for rehearsals. As that season was twenty-four weeks, he got for the season some \$2,166 per week, plus the \$6,000 for the tour, all less a cut.

Now the season 1933-34 was but fourteen weeks and for that, he, poor man, received only \$34,000. Please divide \$34,000 by fourteen and you will

see, *egregio maestro*, that you got more per week in the season of 1933-34 than in the preceding season, or some \$2,428 per week. You don't mention the tour at the end of that season, so I don't either.

Just what the illustrious maestro has to complain of I fail to understand. He has been paid in a princely manner. In his letter he tells how the exchange was against him, that is, how the dollar got him fewer Italian lire on exchanging his salary of 1933-34 than in 1932-33. Pretty far afield, dear maestro.

No, Maestro Serafin has no complaint. He, I am told, was offered the conductorship of the Scala or Teatro Reale two seasons ago, and as he was anxious to receive this honor, he decided to accept one of them and has done very well artistically at the famous Roman theatre.

But I am willing to gamble anything that his salary there is not \$58,200, which would be Lire 702,050 at the present rate of exchange, or even his cut salary, \$34,000, Lire 410,133; in fact I doubt if it is more than a small fraction of that.

Why does he not object? Because his post is a governmental one and the Duce would reply in terms so certain as to make the venerable maestro pull in his reins or quit. His Excellency Benito tolerates no opposition, as many have learned, neither in politics, science, education, nor art.

* * *

Not so long ago there was an impresario who had all his money in lire. A few years ago he exchanged some of it into dollars, feeling that the dollar would never go down. And then, lo and behold, it did. With the result that he lost some \$70,000 and now in his retirement (in Italy, of course), he has fewer dollars to exchange into lire. I won't mention his name; it's one of those names so well known as not to need it.

* * *

From Manchester, N. H., comes a communication from that master-theorist, Dr. Percy Goetschius, which I am glad to print. Dr. Goetschius first tells a good story and then becomes more serious. He writes:

"This is too good to keep, and I know no one that will so keenly enjoy it as your Satanic majesty. I attended a recent concert in a neighboring city, at which a number of piano pieces were played. On the way out I overheard a gentleman say to his companion: 'It was a very fine concert; I enjoyed particularly those pieces by Botch.' I have heard Bach's name pronounced in many ways, but never before in a manner that implied his being a blunderer!"

Neither have we, Dr. Goetschius. We agree on that anyway, don't we?

And now the good doctor proceeds to add:

"By the way, since you grant me an audience: Were you not a bit severe on Carl Engel in one of your recent musings anent the Liszt-Newman controversy? No one will deny that Ernest Newman is a brilliant writer, and that he has wielded an immense influence for good, in directing and developing the judgment of the musical public, not only in England, but wherever English is spoken.

"But Newman is but human (that rhymes beautifully!), and he is not immune to human frailty. The one unpardonable sin in a critic is *inaccuracy* and Newman frequently defaults in that, as Engel, in the present instance clearly shows. Why, in an article on the phrasing of some vocal passages of Berlioz, Newman uses the term *tie* throughout, when he means *slur*, a

With Pen and Pencil



John Erskine, in Addition to Being the President of the Juilliard School of Music, a Pianist and a Novelist, Has Now Joined the Ranks of Composers with a Song, *Love Immeasurable*

blunder that you would scarcely condone in your youngest imp.

"I believe we should applaud Carl Engel for his courage and candor in unveiling some of Newman's 'irregularities,' yes, even Newman's; especially when they cast an unmerited shadow upon one of the most radiant characters in many respects, in the annals of music.

"Well, *nichts für Ungut, Verehrtester*, pleads

Your humble and obedient servant,
PERCY GOETSCHIOUS."

As I recall it, I was not severe on our good friend Engel, for whom I have the highest personal regard. I did think, however, that he was unduly severe on Newman and I tried to show that he was.

* * *

Speaking of Newman, his wit is irresistible. In a recent issue of the *London Sunday Times*, he reviewed a performance of *Bohème* at Covent Garden. It read like this:

"La *Bohème* under Mr. Bellezza was a curiously slipshod affair. There is, of course, no law to compel singers to be in exactly the same place at the same time as the orchestra, but there still lingers, among some listeners, an old-fashioned prejudice in favor of that procedure."

Delightful, don't you think?

* * *

Who determines which conductors' names precede the orchestras' and which follow on the labels of the phonograph records nowadays? I'd like to know! Have you noticed that those Victor records made by the Minneapolis Symphony now read "Eugene Ormandy and the Minneapolis Symphony," just like those by "Leopold Stokowski and the Philadelphia Orchestra"? Yes sir, even though most of other orchestras' discs state, and very properly, the name of the orchestra first, followed by that of the conductor. Just another case of hero-worship somewhere along the line, suspects your

Mephisto

DELECTABLE FOLK OPERA BY ECK HAS PREMIERE

The Magic Fiddle Wins High Critical Acclaim in Expert Frankfurt Showing

By GERALDINE DE COURCY

FRANKFORT-ON-THE-MAIN, July 5.

THE ZAUBERGEIGE (The Magic Fiddle), a three-act opera by the young Bavarian, Werner Egk, which had its premiere at the Opera here on May 22, met with the immediate and unanimous approval of practically every music critic of importance and standing in the country. This statement is made at the outset because if professional acclaim is any longer a real criterion of operatic values, Egk's delectable concoction may probably rank as the most significant produced in Germany in this sphere of composition since the Arabella of Richard Strauss.

Egk, who is still in his early thirties, passed his novitiate in Berlin and Italy. Though he claims no great master as his technical mentor, his work shows that in spirit at least he has walked the musical by-ways with such eminent guides as Stravinsky, Bartok, Janacek and even Strauss in his lighter vein. Stravinsky, it may be said, leads the vanguard. In the past, Egk has met with considerable success in his compositions for German radio and two years ago, his Italian Lieder Cycle was one of the most interesting offerings heard at the Tonkünstler Festival in Dortmund. He has now been commissioned to write the orchestral music for the opening of the Olympic Games next year, which gives his talent the stamp of official approval. And the new opera, the first he has essayed, unquestionably confirms the high hopes that have been, and are, placed in him.

The libretto was derived from the collection of delightful Bavarian folk comedies for marionettes written by von Pöckl, King Ludwig I's versatile Master of Ceremonies. This particular comedy was always one of the most popular in the repertoire of Paul Brann's Marionette Theatre in Munich, though Egk and his collaborator, Ludwig Anderson (said to be the pseudonym of a well-known German music publisher) revised the original somewhat in order to raise it to the stature of an opera.

Fabulous Fairy Tale

The plot is the usual fabulous crazy-quilt of fairyland. In it, Kaspar the disgruntled farm hand, sets forth to see and conquer the world with three thalers in his pocket. At the first cross-roads he plays the Good Samaritan to the Prince of the Elements in the guise of a beggar and is rewarded by the gift of a magic violin that is to bring him fame and riches upon the renunciation of earthly love and happiness. He tours the world as Spagatini, the virtuoso, but in the midst of all the splendor, he comes to grief through the wiles of a professional beauty and her chamberlain. Snatched from the gallows in the nick of time by his former benefactor, Kaspar comes to the philosophical conclusion that fame's gold and glitter are not a patch on a homely fire-side and the housewifely ministrations of his Gretl. So the little human comedy closes on the note of permanent conjugal bliss, like every well-bred fairy tale.

Egk is a firm believer in the saving

grace of pure folk music, and when he holds strictly to the articles of his creed, he is pre-eminently successful. The lilting melodies in the harmonic forms and instrumental colors of Bavarian folk themes, the joyousness and humor that permeate the score, the grace and audacity of his rhythms, the charming dance scenes, the combination of simplicity and sophistication, and the orchestral reflection of the quick contrasts of mood were all admirable and show not only originality and a unique melodic gift but inspiration of a very high and promising order. The purely lyrical portions, it may be said, were less satisfactory owing to a tendency towards redundancy and prolixity that made them heavy-footed and over-complicated, which would indicate that the more serious and deeper forms of expression are still beyond Egk's powers. But this in no way counts against the noteworthiness of the achievement or the practical value of the work. A little discreet pruning would make it more taut, would reduce the stagnation zones and superfluous orchestral connective tissue, and heighten its effectiveness by placing it squarely in the category of folk music.

Production a Masterpiece

The production from a technical standpoint was a masterpiece. Caspar Neher's artistic scenery, produced almost entirely by projections, had all the whimsical fancy of a child's picture-book. Animated in spirit and stylized in contour, it was a matchless background for such light and graceful entertainment. Oscar Waelterlein, the stage manager, also made the most of the theatrical effects at his disposition while holding strictly to the style of the work. In this he was brilliantly seconded by the conductor, Bertel Wetzberger, who had evidently expended much time and effort to insure the proper team work between stage and orchestra. It was all thoroughly modern, carefully worked out, and expert to a degree. The four leading roles were taken by such experienced artists as Herbert Hess, Maria Madsen, Helmut Schweebbs and Emmy Hainmueller, so that on the whole it would be difficult to imagine a finer presentation or one more flattering for a maiden effort.

Germany's Artistic Problem

The public's reaction was slightly less enthusiastic, and in no new work that has been given within the past two years has Germany's present artistic problem been more eloquently unrolled, that is, the yawning gap between traditional artistic standards and the taste of the public. The *Frankfurter Zeitung* is one of the papers that still permits itself the occasional luxury of veiled criticism and seized on this aspect of the premiere for a penetrating comment of more than local interest. At the close of his review, Karl Holl, the distinguished critic of this paper, added a paragraph addressed to the composer that contained the following significant comment:

I do not know whether you observed, or were in a position to observe, the effect of your work the



Werner Egk, Who Has Composed a Charming Opera on Bavarian Folk Comedies

entire evening in the auditorium. Was the success real, lasting, or merely a so-called succès d'estime? The fact of the matter is that the only marked

applause from the public came at the close of the first act with a flutter again at the end. Furthermore, a deeper sympathy was less noticeable amongst the broad mass of the public than amongst the producers and critics who were present.

Naturally this is in no sense a verdict against your work, especially when one considers how our theatrical public has changed, and how hard it is for a large proportion of the present public to get into the spirit of, and listen to, that sterner form of speech that we consider art in the narrow sense of the word; even with such popular material as your opera. Must the composer's contact with the new public (with which you are in sympathy in principle and aim) be bought at the price of still greater renunciation of the specifically artistic—let us speak quite plainly—of the artistic attitude and quality?

We both of us realize that there can be a bottom limit to this (that is also reached at times) where the intellectual quality ceases. We can only wish and hope that in time the public will once more make an effort, and try to learn, to sense the innate artistic value of a work, and to extend their need of personal experience up to this point.

SCHÜTZ FESTIVAL HELD IN DRESDEN

First National Observance Is in City of Composer's Birth—Choruses Outstanding

DRESDEN, July 5.—The first national Heinrich Schütz Festival in German history, and the most important of the series initiated by the Reichs Music Chamber for this anniversary year was held in Dresden from May 16 to 19. Although given under the official auspices of the Chamber, arrangements were in the hands of the New Schütz Society, Dr. Hans Joachim Moser, director, under the patronage of Prince Philipp of Hesse, a lineal descendant of the Landgraf Moritz of Hesse-Cassel from whom Schütz received his Italian scholarship.

The selection of Dresden as the headquarters of the society and the permanent site of all succeeding Schütz festivals of a national character is in keeping with the policy of allocating the anniversary festivals to localities having historical connections with the composer.

The first concert in the Sophien Kirche following almost immediately on the heels of the launching formalities in the Rathaus under the musical direction of Dr. Karl Böhm of the Opera, was in the nature of an instrumental evensong. Organ works by Frescobaldi, Froberger, Scheidt, Praetorius, Buxtehude, Pachelbel and Michelangelo Rossi played by Hans Heintze on the Silbermann organ dating from 1720 were arranged in chronological order as the supporting columns for Schütz's two cantatas, *Domino, labia mea aperies*, and *Jubilate Deo*.

This was followed by a program in the Frauen Kirche including Giovanni Gabrieli's *Deus meus* and *Miserere mei*, a psalm by Matthias Weckman and four by Schütz. The performances were all amateurish in the extreme. Alfred Stier, state director of church music, conducted.

A vesper service in the Kreuz Kirche the next afternoon brought masterly work from the Kreuz Choir under the direction of its cantor, Rudolf Mauers-

berger. The two concerts in this church were by far the most competent of the festival. Here we heard Schütz's *Singst dem Herrn*, *Die Furcht des Herrn* for boys' voices and cembalo, and *Ich hebe meine Augen auf* for double chorus and cembalo, as well as Johann Rosenmüller's *Also hat Gott die Welt geliebt*. The last concert was exclusively Schütz with the exception of one chorus by the Nuremberg cantor, Johann Staden.

The second concert in the Sophien Kirche featured *Die Seligpreisungen* of Schein, a choral work by Heinrich Albert (Schütz's cousin), a sacred cantata by Christoph Bernhard and an organ toccata by Matthias Weckman, both pupils of Schütz. Short works by Michael Lohr, Tobias Michel, Seidel and Wolfgang Briegel, now existing only in old manuscripts, rounded off the interesting program.

Sunday brought cantatas by Schütz, Bach and Handel sung in the courtyard of the Zwinger at seven o'clock in the morning, followed by a trombone choir from the tower of the Rathaus and commemorative religious services in all the Dresden churches, where the medieval liturgy was used with Schütz's settings of the Nicene Creed and Lord's Prayer.

The morning concert at the theatre, which presented chamber music by various medieval composers on the original instruments, offered among other things Monteverdi's *Tempo la Cetra*, a Lieder cycle by Adam Krieger and madrigals by Schein. The works were well performed by the chorus of the State Opera, under Carl Maria Pembauer. The same praise cannot be accorded the gala performance of Handel's *Xerxes* at the Opera.

The festival was graced by a very erudite expository lecture on Schütz's musical message and methods by Dr. Friedrich Blume of Kiel. There was also a Schütz exhibition of manuscripts grouped around the sole existing portrait of the composer, which had been loaned for the occasion by the library of Leipzig University. Special Schütz festivals were also held on May 23 and 24 in Wolfenbüttel and Braunschweig.

GERALDINE DE COURCY

NOTABLE EVENTS IN CHAUTAUQUA SEASON

Stoessel to Lead Concerts and Opera—Barrère Forces in Inaugural

(Special to MUSICAL AMERICA)

CHAUTAUQUA, N. Y., July 17.—With a concert by the Barrère Little Symphony, Georges Barrère conductor, with Albert Stoessel soloist, the Chautauqua music festival is launched on a comprehensive schedule which offers to its patrons a rich program of symphony, opera and ensemble events throughout the remainder of this month and the next. Tonight's concert has been preceded by several organ recitals by George William Volkel and by sacred song services in charge of Walter Howe, both parts of a series which are continuing at regular intervals. Thirty symphony concerts under Mr. Stoessel are planned, the first to take place on July 21. Mr. Stoessel will also lead twelve opera performances, and additional concerts by the Barrère Little Symphony will be heard.

Music by Rossini, Haydn (the Oxford Symphony), de Falla, Arcady Dubensky (Suite Russe), and Debussy, made up Mr. Barrère's first list, played with command of ensemble and musicianly interpretations. Mr. Stoessel was violin soloist, stepping out of his more familiar role of conductor, and playing two Beethoven Romances and the Mozart Rondo with fine phrasing, nuance and technical mastery.

Muriel Kerr, pianist, will be soloist at the first symphony concert, and other artists to appear in this series and in children's concerts will be Julius Huehn, of the Metropolitan Opera, Frederick Wilkins, Judith Sidorosky, Mr. Barrère, Rosalyn Tureck, Mischa Mischakoff, Harry Fuchs, Arthur Christmann, Ernest Hutcheson, Georges Miquelle, Jack Abram, Earl Weatherford, Josephine Antoine, of the Metropolitan Opera, and Horatio Connell. Final concert, on Aug. 21, will have no soloist.

At Mr. Barrère's concerts, both popular and Little Symphony events, the soloists will be Pauline Pierce, Joan Peebles, Clarence Reinert, Joseph Knitzer, Gean Greenwell and Arthur de Voss.

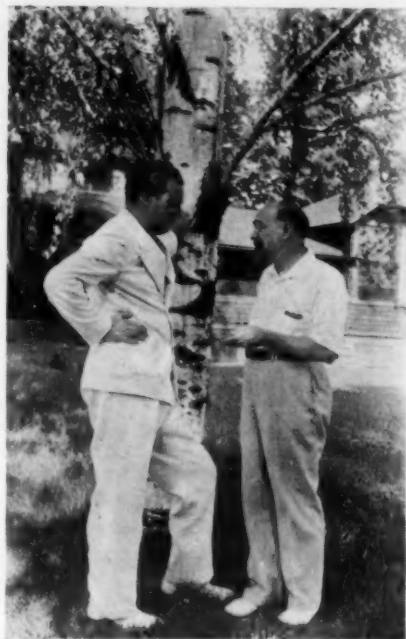
Operas, under Mr. Stoessel, with Alfredo Valenti as artistic director, Gregory Ashman as associate conductor and Albion Adams as business manager, will be given as follows: Yeoman of the Guard on July 19 and 22; Madame Butterfly on July 26 and 29; Robin Hood on Aug. 2 and 5; Pinafore on Aug. 9 and 12; Maria Malibran, by Robert Russell Bennett and Robert A. Simon, on Aug. 16 and 19; and The Barber of Seville, on Aug. 23 and 26.

Members of the Chautauqua Opera Association include: sopranos, Miss Antoine, Anna Mary Dickey, Alma Milstead, Maxine Stellman; contraltos, Miss Pierce, Miss Peebles; tenors, Mr. Tridge, Warren Lee Terry, Mr. Weatherford; baritones and basses, Harold Boggess, Roderic Cross, Mr. Greenwell, Mr. Huehn, Floyd Worthington.

A regional choral festival on Aug. 3 will be conducted by Mr. Howe, when eight choruses will participate and Mr. Boggess will be soloist.

Other interesting events will be five concerts by the Mischakoff String Quartet and assisting artists; five lecture recitals by Marion Bauer and Harrison Potter.

A series of broadcasts over a WEAF network is also being planned. Mr.



Wagner
The Chautauqua Season Starts Off Happily, as May Be Seen from This Glimpse of Two of the Participants, Georges Barrère, Flutist and Conductor (Right), and Julius Huehn, Bass-baritone of the Metropolitan Opera

Stoessel will conduct the Symphony in the first of the series on July 21.

Munich Hears Opera Premiere

MUNICH, July 5.—The National Opera gave the first performance on May 16 of K. A. Fischer's opera Eluenspiegel, set to a text by Johann Wiltzky. The plot, as the title implies, centres about the pranks of Till Eulenspiegel in the modernized version by deCosta.

The performance, under the stage direction of Oscar Walleck and the baton of Karl Tutein, was excellent. The two leading soloists were Heinrich Rehkemper as Tyll and Hildgarde Ranczak as Gilline.

Music Critics Challenge Value of Profession in Florence Congress

Representative Colleagues Meet During May Music Festival to Debate Relative Worth of Vocation—Prescribe Rules for Betterment

By DR. PAUL STEFAN

FLORENCE, July 5

INAUGURATED last year at the Florence May Music Festival, a second congress of music critics was held again at this festival, differing from the previous one in that criticism and critics were put on the rack and challenged as to their value. Many Italians and quite a few foreigners accepted the invitation.

Debates took place in the superb historic hall of the Palazzo Vecchio on three forenoons, aside from the formal opening session. The convention's language this time was almost exclusively Italian. The themes, or rather the questions to be debated, enclosed almost the entire realm of criticism, but one could not follow exactly the whole order of the day, and selected instead particularly attractive subjects for closer consideration.

Presiding officers were Casella, Prunières and Torrefranca. For the organization of this tournament of critics we are indebted to the Florentine Theatre Society and especially its vice-president, Commendatore Passigli. The convention, which began somewhat haltingly, increased in interest, and at the end everyone professed to have gained a great deal from the debates. The theme of transcriptions was treated at great

length—though it was not an exclusively German subject—and Mantelli and Lessona illustrated by examples. Prunières discoursed on Bach transcriptions and Cahn-Speyer told of his conversations with Busoni on the subject and protested against recent transcriptions of Bach's organ works for large orchestra.

How Explain Contradictions?

Much more to the point of the actual purpose of the congress was the debate on critics by the daily papers and their readers. How are the contradictions in criticism to be explained? Dr. Spitzer of Budapest offered this as his opinion: lack of objectivity and neglect of a uniform terminology, and generally the lack of culture of certain critics. Several Italian speakers demanded greater objectivity, whereas others do not want to abandon the art of literary expression. As a special point, Massimo Mila declared that criticism could not be confused with the fault-finding of composers who have not been successful. Adolfo Salazar of Madrid went into details with great candor, of the banes of criticism: bad disposition, fear, the possibility of bribery, above all the political and national influences. As remedies he offered the examples which sound critics could give.

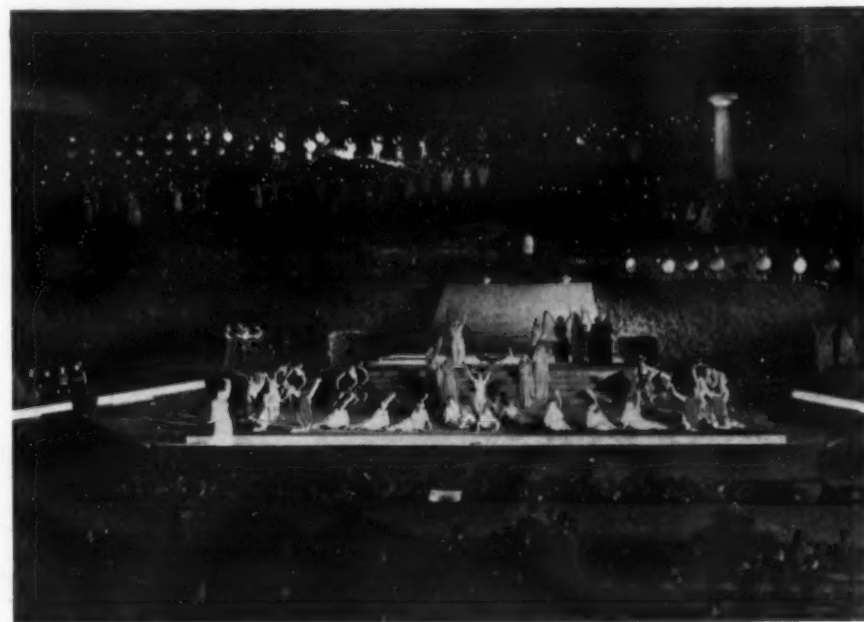
What explains the contradictory attitude between critics of former years and today? Boris de Schloezer of Paris opined that critics of former times considered themselves custodians of an inherited culture against innovators, attempting to enforce the experiences of past generations against such intruders; now however things are different, critics are ready to endorse anything new—even indiscriminately. Casella and others contested this point. Damerini demanded that the critic should co-operate with the modern composer in an effort to avoid misunderstandings. Cahn-Speyer expected critics to have more imagination. Dr. Beer of Vienna went so far as to designate critics as the possible saviours of music which might otherwise become fossilized, since it would consist of works of a more or less distant past.

Rigid Training Prescribed

There were no few proposals of far-reaching experiments. Dr. Willi Reich of Vienna even prescribed a program of a four year course which each critic would have to go through in order to be admitted. The subjects to be studied would be music, practice and theory, history of criticism, journalistic exercises. Other speakers advocated that such preparation be confined to universities and existing institutions of learning. The author of this report pointed out that despite the desirability of such preparation, there always have been exceptions and there always will be poetic natures who have advanced our appreciation of what is needed more than have the best connoisseurs. He also pointed out the importance of an understanding music policy to be entrusted—in the main—to the music critics.

There were two delightful receptions for the participants of the convention and an excursion to the carefully preserved town of San Gimignano, well known to all lovers of the Italian middle ages.

Florence Hears Classic Alceste



At the Second Florentine Festival, Dr. Herbert Graf Staged Gluck's Alceste in the Appropriate Frame of the Royal Boboli Gardens

FLORENCE, July 1.—The classic beauty of Gluck's opera, Alceste, was enhanced in its recent production during the Florentine Music Festival, by the singularly tasteful mountings of Dr. Herbert Graf in the appropriate Royal Boboli Gardens. Vittorio Gui conducted an ex-

cellent cast with Gina Cigna as Alceste. The architectural elements of décor, which are attributed to Pietro Aschieri, were in keeping with the simplicity of the amphitheatre and the admirable, if somewhat stark choreography by Boris Romanoff.

SPRING CONCERTS AND OPERA DIVERT VIENNA

Exemplary Season of Italian Works at Staatsoper—Van de Veer, Anderson, Huberman and Morini, Karl Schnabel and Others Among Recitalists—Walter, Weingartner and Furtwängler Hailed at Conducting Desks

By DR. PAUL STEFAN
VIENNA, July 5.

AN Italian season at the Staatsoper, under Commendatore Castelletti, was an important pre-Easter event in Vienna. Several performances, demonstrating anew how Italian opera really should be given, employing an excellent ensemble of soloists under the direction of the exacting conductor, Giuseppe del Campo. The operas performed were Traviata, Tosca, Andrea Chenier and others. In addition, the repertoire was enriched by a work which has not been given here within the memory of the present generation—Bellini's *Sonambula*.

Especially successful was *The Barber of Seville*. The ensemble, including such artists as Toti del Monte, Linda Barla-Castelletti, Mercedes Capsir, the tenor Masini, the baritone Valentino, and the bass Autori. The box office showed an interest on the part of the public which might be called frenzied. It was the general wish that such an ensemble might return soon.

Besides a few significant concerts by soloists, these weeks saw the competition of important conductors. The colored contralto, Marian Anderson who, instead of one evening, was compelled to give three in succession. Connoisseurs of Lied singing were outright in ecstasy. Her repertoire was seemingly without limits and ranged from the old Italian masters, through Brahms and Mahler, up to the modern French composers and the spirituals—in short, everything.

Gina Van de Veer in Recital

A very beautiful recital was given by Gina Van de Veer whose great success in the opera, Caponsacchi, has already been reported. She was assisted by the solo 'cellist of the Volksoper orchestra, Wilhelm Winkler. Mme. Van de Veer sang a concert aria by Mozart, songs by Duparc and Josef Marx. Her beautiful voice and unusual vocal art brought her great and honestly deserved success.

Conductors heard during this time were Walter, Weingartner and Furtwängler. In addition to two Philharmonic subscription concerts, Walter conducted Mahler's Third Symphony. It was the consensus of opinion that this was one of the finest concerts of the entire season. His performance of the Messiah, a part of the great Bach-Handel festival arranged by the Gesellschaft der Musikfreunde, was in impressive and harmonic balance equal to the best even of a Bruno Walter. He also was at the piano for a Lied recital given by Lotte Lehmann, the two artists co-operating on a basis of equal artistic rights, and they worked so understandingly together that the most beautiful harmony was communicated to the audience.

Weingartner conducted the chorus of the Staatsoper during a concert which, after a long time, gave us the opportunity to hear the Quattro pezzi sacri of Verdi. This last work of the master, then eighty-five years old, made a grip-

ping impression on the audience through its excellent interpretation.

Furtwängler, of course, was antici-



Giuseppe del Campo Conducted a Successful Season of Italian Opera in Vienna

pated here with sensational interest following the Berlin events, accounts of which were published throughout the world. It was his first guest appearance here since. He conducted during the so-called Nicolai Concert of the Philharmonic (which takes place once a year and, as an extraordinary performance, is reserved for him). The Pastoral and the Fifth symphonies of Beethoven, with the Egmont Overture as the opening number, made up the program. Then, at a festival concert of the Gesellschaft der Musikfreunde, he conducted the St. Matthew Passion. In both cases there were superlative performances. Furtwängler has remained true to his manner, his conceptions and his shadings, and likewise the Viennese public has remained true to him.

Staatsoper Restudies Works

During the last few weeks the Vienna Staatsoper has restudied three works which are to be performed at the Salzburg Festival: two operas of Mozart and the *Ariadne* of Strauss. The Staatsoper is at present in a precarious situation, often for weeks at a stretch. The director, Weingartner, is away on vacation; the chief stage director, Dr. Wallerstein, is sometimes in Milan, sometimes in Rome, then again on his way to South America; a large number of the ensembles play guest performances in various large opera centres, and so it is not easy to maintain a standard of performance. On top of all that the orchestra of the opera has gone on a several weeks' tour under the direction of Walter. Weingartner has taken it to Italy, France and England and on some days even the chorus was away traveling. On May 11, however, director, chorus and orchestra met in Florence when a performance of the Ninth Symphony took place. It need not be pointed out here that these unusual circumstances cannot have a beneficial effect on the normal functioning of the opera. All the more remarkable that these performances could succeed.

Die Entführung has been re-staged, Duhan was the stage director, Weingartner conducted. The star of the opera was Margherita Perras, who beginning with next season, after belonging to the Berlin Staatsoper, will be a regular member of the Vienna Opera. Così fan Tutte

was given, with the same staging arranged only five years ago with Clemens Krauss, Wallenstein being the stage director of this restaging of 1929 with its delightful new scenery by Sievert. Jarmila Novotna had the part of Fiordiligi, a delightful picture, ravishing in acting and singing; Dorabella was sung by Frau Hadrobova, the roles of the two officers were entrusted to Kullmann and Jerger, the Philosopher was Manowarda, the Despina was Frau Kern. As the last two leave Vienna at the end of the season to go to Berlin, it is obvious that a re-studying of the work, or at least a recasting cannot be avoided.

Ariadne Follows Wallerstein Version

Ariadne, which was given on March 11 in Rome by the Vienna Staatsoper, following almost the same version under Wallerstein's management, also with new scenery which was generally conceded to be superfluous.

Musically, the young kapellmeister Krips was in charge, a responsibility all the more weighty since his orchestra was one of substitutes, which although of equal excellence, was not in this work the usually important opera orchestra. It was also noticed that the Terzett of the Nymphs, preceding the appearance of Bacchus, had been omitted—no one knew why.

Following a beautiful performance of the *Stabat Mater* of Rossini—at the special request of Federal Chancellor, Dr. Schuschnigg—one of the *Stabat Mater* of Dvorak took place in the Court Chapel, with the Vienna Sängerknaben under the conductorship of Ferdinand Grossmann.

Karl Schnabel in Recital

Several recitals of importance deserve mention: Karl Ulrich Schnabel (son of Arthur) proved the theory that great pianistic talents are inherited, even though not always so decidedly as in this case. Paul Bender, who has been away from Vienna for a long time, enthused his audience with a Lied recital; Busch, the violinist, and his quartet and Rudolf Serkin were heard repeatedly, each time to the great delight of their faithful followers.

Inordinately beautiful were the two concerts which Bronislaw Huberman had arranged with Erika Morini, both Bach-Handel festival performances. The ensemble playing of two such great violin-virtuosi whose co-ordination was revealed most pleasingly on these two evenings, was of truly festival character. At one of these performances arias by Bach, with violin obbligati were performed—Erika Rokyta sang, Mr. Huberman played.

Liedercycle Heard

Of modern works a Liedercycle for deep voice with chamber music setting by Othmar Schoeck, *The Elegy*, directed by the Swiss conductor, Stuzenegger, was excellently sung by the Swiss singer, Felix Loeffel. The *Gedächtnis-Konzert*, which takes place every year on May 9, the anniversary of Emil Hertzka's death, the former editor of Universal Edition, consisted of Lied and songs by Schönberg, Webern, Berg and other composers of that circle, which was interpreted by the Prague singer, Julia Nussy, with fine understanding and sentiment. The accompanist was Eduard Steuermann. The Austrian section of the International Society for Modern Music offered all sorts of new works, among which a string quartet by Philipp Jarnach, the pupil of Busoni, left memories.

Mention should be made of the fact that this year the Emil Hertzka prize which is usually assigned at this time and has been given out twice so far, was not offered. The trustees of the Hertzka foundation have decided to offer the amounts available for two years as prizes for 1936, and so in the next year that prize will be awarded to the best modern opera which must be in the hands of the jury by that time.

THEODATE JOHNSON SINGS AT FESTIVAL IN PARIS

Appears at Paris Opéra Before President Lebrun and Notables—Fills Many Engagements

PARIS, July 5.—During the third annual festival of military music organized by the newspaper *L'Intransigeant*, Theodate Johnson, American soprano, was the soloist with the Seventh Regiment band of New York, Lieut. F. Sutherland, conductor, at the Paris Opéra on June 25. Miss Johnson sang Herbert's *Ah, Sweet Mystery of Life* and *Swanee River* before President Lebrun, Ambassador Straus and many other notables. She was also soloist with the band when it gave a full evening's concert at Versailles.

On June 26 Miss Johnson sang a half-hour program of American compositions over the radio station PTT, and Radio-Paris, another broadcasting station, has engaged her to sing for its American Music festival on Aug. 5. Miss Johnson will sing songs by Cadman, Watts, Randall Thompson, Krammer and Negro spirituals. The *Paris-Soir* has also engaged her for a gala concert to be given in the Bois de Boulogne.

Miss Johnson will sing during July and August in Enghien-les-Bains and at Boulogne-sur-Mer. She is booked for a tour of Holland, and in October will fulfill engagements at several German opera houses, will sing extensively in Belgium and will make her debut at the Paris Opéra-Comique at the beginning of next year.

DEEP RIVER RECITALS

Pratt, Read and Company Sponsors Series of Summer Concerts

DEEP RIVER, CONN., July 10.—A recital was given by Lotta Van Buren and her associates in the newly remodelled auditorium of Pratt, Read & Co. on July 3. It was the first of a semi-weekly series to be sponsored by Pratt, Read & Co. and to be given by Miss Van Buren and her associates throughout the summer.

An exhibition of historical instruments loaned by museums and from the collections of private individuals attracted unusual interest. These included the Richard Wagner piano, presented to him by Ludwig II; the Beethoven piano made by Anton Streicher, and a piano used by Jenny Lind. Another outstanding feature was the chest of viols one of the basses of which belonged to Handel.

The program included works by Dowland, Pierre Attaignant, Nicholien, de Sancta Maria, Farnaby, D'Andrieu Byrd, Bach and Galuppi. Those who were enthusiastically applauded for their masterful interpretation of the novel and seldom heard program were Miss Van Buren, Bernice Lawrence, pianists; Edna Vernon, soprano and accompanist; Louise Glasgow, pianist; Leon Lawrence, tenor, and William James Steele, bass.

SEATTLE HEARS PREMIERE OF McKAY'S EPOCH

Composer Conducts Striking Work Designed for Orchestra, Chorus and Dancers

SEATTLE, July 10.—Whether Epoch, an American Dance Symphony with music by George F. McKay, professor of composition at the University of Washington, is a new word in drama, music and the dance that has been spoken we are not prepared to say, but that it made a powerful appeal there can be no question.

Epoch, given on June 3, is an imaginative and symbolic conception based upon four of America's greatest poets: Prologue, Edgar Allan Poe; Pastoral, Sidney Lanier; Prophecy, Walt Whitman, and Machine Age Blues, Carl Sandburg. It is scored for symphony orchestra, women's chorus and dancers with striking costuming and stage effects. The Prologue is a virile introduction, suggestive of the pioneer spirit of early American history with music of rather romantic leanings. In the Pastoral the mood is maintained throughout with ingenious combinations of woodwinds, women's chorus and shimmering strings. Stern realities are faced in Prophecy with colorful tonal sweeps, but mitigated with plantation melodies interjected, and culminating in the Machine Age Blues with its rhythmic grind of toil and the insane desire for release through jazz and its accompanying futility, all interpreted in terms of music by piling up brass barrages, forming maelstroms of whining strings and



Fink
George F. McKay, Head of Composition at the University of Washington, Where He Conducted the Premiere of His Epoch

groaning woodwinds, and surcharged with a noisy battery of tympani.

Mr. McKay conducted, and the work was performed under the auspices of the university's division of drama in cooperation with the music department and the department of physical education for women, drama and staging being supervised by John Ashby Conway; choreography, Mary Aid DeVries, and masks and costumes, Doriece Colle.

DAVID SCHEETZ CRAIG

Norway, in the Italian opera season given this year for the second time at the National Theatre, where he appeared in Verdi's Traviata on June 17 and 19. With him in the cast were Toti dal Monte, soprano, and Luigi Montesante, baritone. He also sang on June 18 in a concert given by the members of the Italian company. The conductor, both of the operas and concert, was Issay Dobrowen, well known in this country through his appearances as guest conductor with leading symphony orchestras.

MacDowell Club Announces Young Artists Contest

The MacDowell Club of New York City announces its fourth annual Young Artists Contest to be held in October. The object of this contest is to provide public appearances in New York for gifted young professional artists. Winners will be presented in individual recital programs in the MacDowell Club Auditorium without expense. Pianists, violinists, cellists or harpists entering the contest must be prepared to play from memory a complete recital program and one concerto. Singers must be prepared to perform a program of standard numbers in three languages, English, German and either French or Italian. Chamber music organizations must be prepared to play a program of three standard works. The contest is open to all students not over thirty years of age who are studying privately. Applications must be filed before Sept. 15, and must be accompanied by a recommendation from a teacher or musician of standing. Application blanks may be procured by writing to The MacDowell Club Young Artists Contest, 166 East 73rd Street, New York.

MONTANI CONDUCTS HUGE CHORUS IN OUTDOOR MASS

Second Annual Celebration on Campus of Seton Hall College Has Elaborate Program

SOUTH ORANGE, N. J., July 10.—The second annual Solemn Pontifical Mass sung by the Diocesan Children's Choir of 5,500 voices, conducted by Nicola A. Montani and celebrated by Bishop Thomas J. Walsh, of Newark, took place on the Campus of Seton Hall College on May 30. In order to facilitate the conducting of so large a group it was divided into sections under the leadership of sub-conductors. These included J. Vincent O'Donnell, James P. Dunn, Arthur Guendersdorf, Anthony Suchon and Ferdinand Orthen. The organ prelude and postlude were played by Dr. Charles M. Courboin. Joseph A. Murphy accompanied the children.

Certain portions of the Mass were sung by ninety members of the Schola Cantorum of the Maestre Pie Filippini from the American motherhouse of that order in Morristown, N. J., under the baton of Sister Carolina Jonata, Mus. Doc. Besides the portions sung to the Gregorian modes, there were certain numbers by Sister Carolina, Mr. Montani, Mr. Murphy and Rev. A. Amoroso. A cable was received from the Vatican granting the Papal Benediction to all the singers and all who participated in the Mass.

The world premiere of an opera by Otakar Ostrcil entitled The Kingdom of Honza was recently given with success at the National Theatre in Prague.

ST. LOUIS WELCOMES MUNICIPAL OPERA

Policy of Special Cast for Each Opera Proves a Drawing Card

ST. LOUIS, July 10.—The new policy of the Municipal Theatre of having special casts for each opera has proven effective as well as entertaining. The fourth production of the season was The Chocolate Soldier, under the direction of Laurence Schwab. The cast included Ruby Mercer as Nadina; Margerite Sylva as Aurelia; Robert Halliday as Bumerli; Charles E. Gallagher as Massakroff and Sheila Dille as Mascha. Minor roles were excellently handled and the orchestra under John McManus was excellent.

The seventeenth annual season opened on June 3 with a first production of Teresina by Oscar Straus, with an English adaption of the book by Lester O'Keefe. The cast introduced many newcomers to St. Louis, including Robert Halliday, Oscar Ragland, Evelyn Herbert, Una Val, Rex Weber, Sheila Dille, Roy Atwill, Marian Huntley and two dancers, Rosita Ortega and Julianna, besides Gladys Baxter and Charles Gallagher, bass.

Rio Rita followed for the week of June 10-16, bringing other new performers. The large cast was headed by Evelyn Herbert and Alexander Gray, whose solos and duets were greatly applauded. The cast also included Ada May, Roscoe Ails, Bobby Jarvis, William Hain, Audrey Christie, Charles Gallagher, Lorraine Manners, Polly Dille, Oscar Ragland, Rosita Ortega, Julianna, Una Val, Roy Gordon, Duke McHale, Marion Huntley and others.

The familiar Madame Sherry occupied the week of June 17. The cast was

headed by Miss Baxter, Katherine Carrington and Mr. Halladay. Elizabeth Murray, Alice Dudley and Jack Cole, Leslie Adams, Audrey Christie, Gil Lamb and many other talented performers made the week one of thorough entertainment.

A miniature symphony under the stars is planned by a number of local music enthusiasts. A series of four concerts will be given on July 16 and 30 and Aug. 13 and 27 in the natural amphitheatre at the John Burroughs School. Igor Geffen, cellist of the symphony, will conduct an orchestra of eighteen men in selected programs in which he will be assisted by T. B. Sherman, John Halk, Mrs. C. F. Fordyce and Corinne Frederick. Over 300 pledged subscriptions made the plan possible and it is hoped that it will crystallize into an annual affair.

HERBERT W. COST

Lillie Sang-Collins Teaching in London This Summer

Mme. Lillie Sang-Collins, vocal instructor and coach, sailed on the Manhattan on June 19 for England. She will visit her daughter, Mme. Flora Collins, who lives in London, and teach in the English capital, returning to New York Sept. 5 to resume her teaching. While she is abroad Mme. Collins will study with her again, as will a number of other professional singers well known in the English concert world.

Foresta-Hayek Returns to America

Arriving on the Champlain on July 3 was Franco Foresta-Hayek, American tenor, who has been singing with marked success in leading Italian opera houses in recent years. Mr. Hayek was accompanied by his wife and is on a visit this summer to their families in California.

Just before sailing for the United States, Mr. Hayek was heard in Oslo,

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BOSTON CONCLUDES JUBILEE OF POPS

Fiedler Conducts Season in Which Concerted Works Figure Prominently

BOSTON, July 10.—With the singing of Auld Lang Syne by an audience that very nearly filled Symphony Hall, the Golden Jubilee season of Pops came to an end on July 3. Mr. Fiedler has completed an unusually successful season with his orchestra of Boston Symphony players, and the roster of compositions performed is impressive. Concerted works for piano, violin, 'cello, double bass and French horn have lent variety and dancers have sup-

plied color and action.

Repeating a success of last year, Mr. Fiedler again offered an Old Timers night, bringing forward songs and instrumental numbers of bygone days. On June 21 he presented a first performance in Boston of the piano concerto by Shostakovich, played by Frederic Tillotson. The concerto is in four movements and follows the traditional harmonic tendencies of today, with perhaps less acidity and more continuity than is sometimes evident. Mr. Tillotson gave a deft performance, but he could with profit have penetrated more deeply into the work.

Rosen Fantasie Played

Milton Rosen's *Fantasie Americana* in three movements, for orchestra with piano, came to a first performance on June 25, with Leo Litwin at the piano. Mr. Rosen travels the same musical highway as Messrs. Gershwin and Shostakovich, without achieving the distinction of either of his contemporaries, although the *Andante cantabile* incorporated in the first movement revealed a melodiousness too precipitately interrupted. The work is dedicated to Mr. Fiedler, who gave it the careful consideration which might be expected. Since the piano score is an integral part of the entire orchestration, one may not say more of Mr. Litwin other than his performance was wholly competent. Mr. Rosen was present at the premiere of his work.

For novelties on June 26, Mr. Fiedler offered a first performance at Pops of *Rakastava (The Lover)* by Sibelius and *Three Japanese Dances* by Rogers, each well received. Elizabeth Travis Behnke played the Liszt piano concerto No. 2, in A and repeated her success of last year.

Peter Lewis Walters, winner of the 1935 Mason and Hamlin contest at the New England Conservatory of Music, recently gave a recital in Monroe Hall, listing works by Bach, Beethoven, Mendelssohn, Chopin, Converse, Liszt and others. Mr. Walters has a vigorous technique and one may expect considerable from him when he has explored with more thoroughness, the music he essays.

Under distinguished patronage, Josephine Yolanda Lupachini, contralto, gave a song recital to the accompaniment of Florence Wild. Miss Lupachini's voice is deep, rich, even in quality, and her range is excellent. Miss Lupachini was assisted by José Da Costa, pianist, who contributed two groups of solos.

GRACE MAY STUTSMAN

Winifred Christie Fulfills European Engagements

MONT PELERIN, SWITZ., July 5.—Winifred Christie, pianist, who has been spending a busy season giving concerts on the Moor Double Keyboard Piano is at her home here at Mont Pelerin, near Vevey, at Lake Geneva, for a brief rest between her appearances at the Vienna and Salzburg Festivals. Miss Christie will tour the United States in the Fall.

Marcha Kroupa Marries

Marcha Kroupa, secretary of Community Concerts Service of the Columbia Concerts Corporation, and Ladislav Soucek were married on the evening of June 27, at the Madison Avenue Presbyterian Church. After a brief honeymoon in Bermuda the couple will make their home in New York, where Mr. Soucek is in the employ of the New York Telephone Company.

Delta Omicron Society Convenes



Seventy-five Delegates Attended the Sixteenth National Convention of Delta Omicron, National Musical Sorority, at Interlochen Bowl at the National Music Camp in Michigan to Which the Sorority Presented a Gift of a Stone Practice Studio

INTERLOCHEN, Mich., July 10.—The sixteenth national convention of the Delta Omicron Sorority was held here from June 27 to 29. The president, Mrs. Alma K. Wright, announced the gift of the sorority of the funds necessary to erect a stone practice studio on the grounds of the National Music Camp. By unanimous vote of the seventy-five delegates present, the Gamut Club of the Wisconsin College of Music, Milwaukee, was granted a chapter charter. Lucile Hart of Pi Chapter, Chicago, was declared the winner of the prize for an original composition and was presented in absentia with a silver loving cup. The judges were Dr. Joseph E. Maddy, William Skeat and Burnet C. Tuthill, members of the faculty of the National Music Camp. Officers for the coming

two years were chosen by reelecting Mrs. Wright as president, Miss Covert as secretary and Orma Weber as musical advisor. New incumbents will be Eleanore Otis, vice president and Ruth Ahrens, treasurer.

A concert was given by the camp faculty at which the performers were the Heermann Trio of Cincinnati, consisting of Emil and Walter Heermann and Miriam Otto, Vladimir Bakaleinikoff, viola and viola d'amore, assistant conductor of the Cincinnati Symphony; Edwin Lennig, flutist of the Detroit Symphony; Henry Williams, harpist of the Minneapolis Symphony and Clark Kessler, pianist of the Chicago Symphony.

At the banquet held on June 29, Burnet Tuthill spoke on Ideals for the American Composer.

EASTMAN SCHOOL GIVES TWO OPERA NOVELTIES

Dohnányi's Aunt Simona and Marschner's The Poacher Sung in English by Talented Students

ROCHESTER, July 10.—The Eastman School Opera Department presented as closing events for the season the American premieres of two operas, *Aunt Simona* by Dohnányi and *The Poacher* by Lortzing. English translations were made by Norman Horn and the orchestration by students of the school. Emanuel Balaban conducted. The operas were repeated the following night, the Eastman Theatre being well filled on both occasions. The young casts for both operas did excellent work, both in their singing and acting. Some of those taking part were Doris Davidson, Laura Kellogg, Edward Van Neil, LeRoy Morlock, Inez Harvuot, Barbara Edgecomb, William Poaster and Nathan Emanuel.

The Hochstein Music School, Samuel Belov, director, gave its commencement concert recently, children of all ages taking part.

Two public high school concerts were given at the Eastman Theatre on June 7 and 8, the first by the vocal division and the second by the instrumental division. The choirs of all the high schools under their own conductors and, at the end of the program, all together under Alfred Spouse, assistant director of music, in charge of high school vocal music, gave a very spirited concert, their fresh young voices showing much excellent training. The high school orchestras, under their individual conduc-

tors and under the general supervision of Sherman Clute, who conducted the Inter-High Orchestra, also showed good training and good tone. On both occasions the theatre was well filled with a very enthusiastic audience.

M. E. W.

National Symphony to Present Outdoor Concerts in Washington

WASHINGTON, D. C., July 10.—Under the general direction of Dr. Hans Kindler, the National Symphony will give outdoor concerts for six weeks on Sunday and Wednesday evenings during the summer. The orchestra will play from a barge anchored in the Potomac near the Lincoln Memorial and seats on the river bank will be sold at popular prices. The concerts are scheduled to begin on July 14, and besides Dr. Kindler there will be three guest conductors, Antonia Brico, Sandor Harmati and Rudolph Ganz.

Brown University Confers Degree upon Richard Aldrich

PROVIDENCE, R. I., July 10.—Brown University conferred the honorary degree of Master of Arts on Richard Aldrich, former critic of music on the *New York Times*, as a part of its Commencement ceremonies on June 17. A luncheon for the recipients of honorary degrees, department chairmen of the faculty, administrative officers, members of the corporation and invited guests followed the conferring of degrees.

A. R. C.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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RETHBERG



MENUHIN



MARTINI



FRANTZ



GLADE



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CONGRESS AUTHORIZES A NATIONAL THEATRE

Academy for Advancement of Theatre
Chartered by Government—Notable Patrons Listed

WASHINGTON, July 10.—The Wagner-McLaughlin bill, incorporating an American National Theatre and Academy to advance the drama under government auspices, was passed unanimously by the House on June 29. The bill had already gone through the Senate and has since been signed by President Roosevelt.

The corporation, a non-profit organization without federal endowment, is to present productions of the highest type in the theatre; stimulate public interest in the drama; advance this interest by the production throughout the country of the best plays acted by the best players at lowest cost; encourage the study of drama in schools, universities and colleges; and develop the art and technique of the theatre through a school within the proposed National Academy. Many people are said to have expressed a desire to contribute to the undertaking, provided it could be chartered by the Federal Government.

An imposing number of patrons of the arts are named as the original incorporators. Among these are Leopold Stokowski, George W. Norris, Mrs. George H. Lorimer and Roland S. Morris of Philadelphia; Mrs. Richard F. Cleveland, Hugh Hampton Young, Mrs. Donald Symington, Mr. and Mrs. John W. Garrett and B. Howell Griswold of Baltimore; Mrs. Stanley McCormick of Chicago; Ann Morgan, John Hay Whitney, Mrs. Harold I. Pratt, Mrs. W. Murray Crane, Mr. and Mrs. Cass Canfield, William Rhineland Stewart, John W. Davis, Francis Anita Crane, Mrs. Linzee Blagden, Mr. and Mrs. Arthur Woods, C. Lawton Campbell and Edward M. Warburg of New York; Mrs. Felix du Pont of Wilmington and Mrs. Larz Anderson, Mabel Boardman and Mrs. Charles Hamlin of Washington, D. C.

RICHMOND FORGES AHEAD

Symphony Deficit Cleared, Civic Forces to Extend Orchestral Season

RICHMOND, Va., July 10.—With its debt of \$4,200 of the last season paid by a small group of Richmond citizens, the Richmond Symphony, Wheeler Beckett, conductor, plans a longer season for next winter. The new season, the orchestra's fourth, will extend from Nov. 1935 to March 1936. Blythe W. Branch is president of the orchestra.

During the past season, the symphony gave nineteen concerts in Richmond and other Virginia cities. Mr. Beckett, who has just returned from Europe, is spending the summer with his wife at Lake Winnepesaukee, New Hampshire.

Gordon String Quartet in Chamber Music Series

FALLS VILLAGE, CONN., July 10.—The Gordon String Quartet gave as its third Sunday concert an all-Beethoven program on June 30. A French program was listed for July 7 with Isidor Philipp, pianist, as assisting artist and for July 14, Felix Fox, pianist, was to be the guest artist. The series of twenty-two chamber music concerts is presented under the auspices of the Gordon Musical Foundation, Inc.

Grace Moore Scores in New Film



© Columbia Pictures Corp.

The Heroine of This Gorgeous Cabaret Is Grace Moore, Who Bows After Singing in the Quartet from Rigoletto as One of Her Steps to Metropolitan Opera Fame in the New Film, *Love Me Forever*

THE SAME combination of personalities and circumstances which made *One Night of Love* a musico-screen triumph—Grace Moore and Victor Schertzinger and a romantic-comic-musical story munificently set—have produced another high spot for the musical screen—*Love Me Forever*. This glamorous picture opened at Radio City Music Hall on June 27 and was held over because the crowds couldn't seem to get enough of Miss Moore's captivating personification of a Boston aristocrat who climbs from reduced circumstances to the heights of the Metropolitan Opera stage. This through the fanatical devotion to music and to herself on the part of an up-from-the-stockyards Italian gambler, played inimitably by Leo Carrillo.

Truly a Success Story

Love Me Forever is a success story in more ways than one (box-office probabilities not excepted). Success for Columbia Pictures and Mr. Schertzinger, whose adroit direction and sense of timing, and humor and scenic magnificence pervade every inch of the film. Success for Miss Moore, who has done the seemingly impossible—scored a ten strike twice in succession in the same game (for *Love Me Forever* follows the same general formula as *One Night of Love*). Success for Mr. Carrillo, who manages to be both funny and pathetic and still to retain a simple dignity and to command respect. Success for young Michael Bartlett, who, as Rodolfo in the Metropolitan scene from *La Bohème* (staged in a life-like replica of the house) does some superb singing and acting. And for Luis Alberni, who plays Carrillo's voluble Italian hench-

man with deliciously comic turbulence.

The plot has its complications. Steve Correlli (Carrillo) hears Margaret Howard (Miss Moore) sing, and the world is changed for him. His money, his gambling house, everything, take secondary place to her future. He buys a cabaret, names it after her, sets her in elegant surroundings and, when she seems to be much too interested in a young Bostonian (Robert Allen), keeps her so busy with promises of a Metropolitan debut that she has no time for the young man. He makes the promises good, wheedling the Metropolitan impresario (who is made up to resemble Gatti-Casazza) to an interest in his protégée, all at a cost to himself which seems like to ruin him. But fate has a recompense for him, and the night of her triumph marks his as well.

Miss Moore grows more delectable in appearance and voice with every opportunity. Gorgeous clothes and luxurious settings become her, as regards the first; the scene in *La Bohème* is a fitting vehicle as regards the latter. She was in best vocal form, too, for the other musical interludes—*Il Bacio*, sung from a balcony, *Funiculi-Funicula*, Musetta's Waltz and the Quartet from *Rigoletto*, when her voice soared even over a full orchestra and ten singers on each of the other parts—a gratuitous piling of Pelion upon Ossa which might seem ridiculous, but is in character with Correlli's desire to have the "mosta of the besta" for his song-bird.

Love Me Forever is a picture for everybody, and unless we miss our guess, everybody will see it. We should welcome a second and even a third time.

F. Q. E.

JUNIOR MUSICIANS PLAY IN PORTLAND

Youthful Symphony Assisted by Ballet in Two Rose Festival Events

PORTLAND, ORE., July 10.—The Portland Junior Symphony, Jaques Gershkovitch, conductor, and the Junior Ballet, William F. Christensen, ballet master, appeared in two successful concerts in Rose Festival Week on June 4 and 8. Karl Aschenbrenner, youthful assistant to the conductor, led the orchestra in Glazounoff's *Triumphal March*. Mr. Gershkovitch directed the *Overture to Oberon*, Bizet's *L'Arlésienne Suite* and the *Italian Caprice* by Tchaikovsky. Delibes's *Coppélia*, in one act, was the ballet. Choreographic roles were artistically presented by Mr. Christensen, Natalie Lauterstein, Janet Reed, Earl Riggins, Wade Elbert and Sam Herrick. Mrs. Robert H. Noyes has been re-elected president of the Portland Junior Symphony Association.

The first open air concert ever given by the Portland Symphony drew 5,000 to the Multnomah Civic Stadium on June 27. The tuneful program included music by Schubert, Wagner, Mendelssohn, Brahms, Chabrier, Johann Strauss, Grainger and Sibelius. Willem van Hoogstraten conducted.

The annual spring concert of the Monday Musical Club took place at the Neighbors of Woodcraft Hall on May 27. Directors presenting their departments were Ella Connell Jesse, piano ensemble; Bess Whitcomb, drama; P. A. Ten Haaf, chorus and sextet. The club, of which Mrs. E. V. Creed has been re-elected president, held the final meeting of the year on June 3. Barbara Pittcock, soprano; Margaret Notz Steinmetz and Robert Haffenden, pianists, contributed the music.

Marian E. Schippers was installed as new president of the Allied Arts Club at the May meeting. The program was given by Madeleine Dwyer, contralto, accompanied by Agnes Johnson Kearns; the verse speaking chorus and members of the drama group, Doris Smith, leader.

Emanuel Bay, pianist, assisted by Peter Meremblum, violinist, and Michael Arenstein, cellist, was heard in concert at the Neighbors of Woodcraft Hall on June 9.

In Schools and Conservatories

The Ellison-White Conservatory held commencement on June 7. Elizabeth Arthur, Robert Garretson, Mae Shipman, Kathleen McAleer, Ruth McMaster, Joeline Wood, Edythe Mottau and Sydney Jackson received diplomas. These students were members of the dramatic, piano, theory, kindergarten and vocal classes, of which Alice Bogardus, Ethel Miller Bradley, George Hopkins, Doris Smith and Frances Mulkey are heads.

High school winners in the contests conducted by the Oregon Music Teachers' Association played with the high school orchestra conducted by Harold Bayley and Carl Denton at the Benson Polytechnic School. The grade school winners appeared with the grade school orchestra, led by Verne Preston.

Officers elected at the annual convention of the association, on June 17; were: Frank Eichenlaub, president; Alice Clement, vice-president; Evelene Calbreath and Gladys Aiken, secretaries; Mrs. J. R. Hollister, treasurer; Carl Denton and Carrie Beaumont, auditors.

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The Bach-Handel Two Hundred and Fiftieth Anniversary

THROUGHOUT the world this year, musical organizations of all kinds have devoted time and the study incident to the preparation of the works selected, to the music of Johann Sebastian Bach and George Frederick Handel.

For this year is the two hundred and fiftieth anniversary of the birth of two of the greatest musicians of their epoch, two musicians whose achievement stands forth with increased effulgence as time goes on. Bach, born in Eisenach in 1685 and Handel in Halle in the same year, produced an amount of music in all forms so enormous as to prompt the inquiry as to how they found time to set on paper their countless compositions. For, although they lived in a day when life was far less complex than it is in our time, they lived busy lives, given to the practical business of organ playing, conducting and in Handel's case of managing his musical enterprises as well.

Bach's music, as we know, was neglected in his own land for many years after his death and only brought forward again through the devotion of Felix Mendelssohn. But once reheard, it has held its place among the imperishable masterpieces, winning ground in recent years even in France, where his music in the past was appreciated by only a small circle.

Handel's long residence in England was responsible, of course, for the unceasing attention to his music there. But in the land of oratorio, this attention consisted, in the main, of performances of his Messiah and other oratorios, almost to the exclusion of his many pieces in other forms. And in Germany, where his oratorios were less frequently given, his name appeared in the early

years of this century hardly more than occasionally on orchestral programs, when his magnificent concertos for string orchestra were played. Germany, however, some twenty years ago, through the enterprise of one Dr. Oskar Hagen, revived Handel's operas at Göttingen. A cult for the Handelian opera was born, resulting in revivals of many of his operas which had hitherto never been given in Germany.

In this country, with the exception of a few special presentations, Handel is still unknown as an opera composer, despite the fact that his activity in the field of opera was great. We regret that our own Metropolitan Opera did not find it within its powers and consider it a duty in this anniversary year to introduce its patrons to Julius Caesar or Rodelinda, or any of the other great operas which are so typical of Handel's genius. Perhaps the new management will atone for this next year? It would, indeed, be a worth while undertaking, musically, dramatically and culturally.

BUT whether the Handel operas are heard here or not, his music will continue to hold its important place in the musical scheme. For he was, like his distinguished contemporary, Bach, a master of polyphony such as the world has not since seen. Bach's claim to immortality may, in the final analysis, be a greater one, for Handel wrote no work as important as the St. Matthew Passion, and Handel's organ works, notable as they are, rank below Bach's when critically examined.

We may, however, rejoice in the fact that there were two such towering masters, who left us a treasury of noble, inspired music. Two and a half centuries is a long time. That their music, composed so long ago, has retained its freshness, and has a meaning for a civilization so different from that which existed when it was composed, is proof positive that they did not labor in vain. Among the names of the golden age of music, Bach and Handel surpass all others. In honoring them in this anniversary year, the music world honors itself and publishes the fact that, despite its not few departures from the royal road, it still possesses a clear-sighted vision and a profound understanding of the unique place occupied by two of its most illustrious sons.

A Partial List of Musical America's Correspondents in the U. S. A. and Canada

BALTIMORE Franz C. Bornscheim 708 East 20th St.	NEW HAVEN, CONN. Miles Kastendieck Journal-Courier
CINCINNATI Burnet C. Tuthill 3547 Shaw Ave.	PHILADELPHIA W. R. Murphy The Evening Public Ledger
CLEVELAND Ernestine Alderson 1620 Prospect Ave.	PITTSBURGH J. Fred Lissfelt 5935 Walnut St. East End
COLUMBUS Roswitha C. Smith 1262 Eastwood Ave.	PORTLAND, ORE. Jocelyn Foulkes 833 N. E. Schuyler St.
DETROIT Herman Wise 1330 Virginia Park	PROVIDENCE, R. I. Arlan R. Coolidge Brown University
HARRISBURG Sara Lemer 2421 N. 2nd St.	ROCHESTER, N. Y. Mrs. Mary Ertz Will 43 Phelps Ave.
INDIANAPOLIS Pauline Schellschmidt 2917 Washington Blvd.	ST. LOUIS Herbert W. Cost 5533a Cabanne Ave.
KANSAS CITY, MO. Blanche Lederman Newborn Hotel 525 E. Armour Blvd.	SAN FRANCISCO Marjory M. Fisher Alexander Hamilton Hotel
LOS ANGELES Hal D. Crain 2051 Vine St. Hollywood	SEATTLE David Scheetz Craig 912 E. Lynn St.
MILWAUKEE Catherine Pannill Mead 925 E. Wells St.	WASHINGTON, D. C. Alice Eversman The Evening Star
MINNEAPOLIS John K. Sherman Minneapolis Star	WORCESTER, MASS. John F. Kyes Box 271, Maple Street West Boylston
MONTREAL Thomas Archer The Gazette	WINNIPEG Mary Moncrieff Lucerne Apartments

Personalities



Returning on the Bremen After Triumphs in Paris and London Opera, Lily Pons is Accompanied by Her Mother and Alberti di Gorostiaga, Paris Singing Teacher Who Expects to Remain Here. Miss Pons Left Almost Immediately for Hollywood, Where She Will Make Her First Moving Picture, a Screen Version of Rupert Hughes's Love Song

Davies—Oxford University has conferred the degree of Doctor of Music upon Sir Walford Davies.

Dickinson—At the graduation exercises of Oberlin College held on June 18, the degree of Doctor of Music was conferred upon Prof. George Dickinson of Vassar College.

Johnson—As one of the birthday honors announced by King George V, Edward Johnson, operatic tenor and now general manager of the Metropolitan, was created a Commander of the British Empire, Civil Division.

Fox—In token of his achievements in the field of French musical art, the French government has credited Félix Fox, pianist and teacher, a Chevalier of the Legion of Honor.

Stueckgold—Before returning to the United States in the fall to resume her concert and radio activities, Grete Stueckgold will give recitals in London, Munich and Vienna. She is now at Carlsbad and is reducing some twenty pounds, which would indicate that she is being considered for motion-picture appearances.

MacMillan—The award of Knight Bachelor was recently conferred by King George V upon Dr. Ernest C. MacMillan, dean of the faculty of music at the University of Toronto and conductor of the Toronto Symphony.

Blech—In recognition of his artistic services during the last ten years as guest conductor at the Royal Opera in Stockholm, King Gustaf of Sweden has recently conferred on Leo Blech, celebrated conductor of the Berlin Staatsoper, the title of "Hofkapellmeister," an honor rarely bestowed on foreign artists.

Flagstad—From Oslo comes word that Kirsten Flagstad has been awarded the gold medal of honor by the King of Norway, who presented it personally to her. The award was in recognition of the Norwegian singer's remarkable success during her first season at the Metropolitan Opera this past winter. The presentation was followed by a dinner in her honor attended by 150 citizens of Oslo.

Charpentier—Filling the vacancy made by the death of Paul Dukas, Gustave Charpentier has been elected a member of the superior council of French radio broadcasting. Under Charpentier's baton his work, Le Couronnement de la Muse, which he used as a part of the third act of his opera, Louise, was given in the Square Saint-Pierre, on Montmartre early last month.

What They Read Twenty Years Ago

In MUSICAL AMERICA for July, 1915



Twenty Years Ago, Readers of MUSICAL AMERICA Were Sorrowing Over the Interrupted Bayreuth Festivals Which Had Been Discontinued in Midseason the Previous Year on Account of the War! A Pathetic Reminder Was the Group of Artists of the 1914 Season Photographed in Front of Wahnfried, the Wagner Home. Left to Right, Standing, They Are, Ernestine Schumann-Heink, Conductor Reuss, F. von Széfléyhidy, Who Had Appeared as Froh, and Hans Richter. Seated Are Siegfried Wagner and Henri Schultz, Who Was the Beckmesser of That Year's Die Meistersinger

How Far Back for Britain?

Richard Strauss has come in for a somewhat severe mauling at the hands of Sir Charles Stanford, and speaking of Germany's musical status in general, the latter expresses the opinion that Germany has, for the past two decades, been living solely on her past reputation.

1915

How Horribly True!

"Voice teachers seldom teach the literature of the voice," said David Bispham in a recent interview. "With the question how to sing, should go the question, what to sing."

1915

What Became of It?

D'Annunzio has agreed to write the libretto of an opera dealing with the European War in an allegorical manner. Puccini is prepared to compose the score.

1915

No Doubt About It

The statement is said to have been made by Geraldine Farrar that eight majors, twenty-three captains and seventeen lieutenants proposed to her in Berlin during a period of two years.

1915

Oh, Yes?

Vladimir de Pachmann's is a striking example of the humility of greatness. His independent nature, absolutely void

of pretense or affectation, is as firm as a rock in trouble.

mrsjamesjoyce or mrsbloom

A reproduction of the thoughts a noble operatic aria inspires in a woman's mind is given by Puck:

i wonder if that one in pink in the third box is mrsstuyvesantfish and if that's harry lehr with her is it really true he wears an onyx bracelet and that he invented the lulufado that mrscastle dances so divinely in that lovely gray chiffon frock designed by lucille i wonder if that woman in the middle box is mrsastor or is that vincent sitting in back of her i wonder

1915

The (Blue?) Eagle Screams

The prices at the Teatro Nacional have been extremely high and they have charged fifteen dollars for an orchestra seat in (sic!) the box office and four or five dollars for a seat in the family circle. The house was packed.

—The Cuban Dilettante

1915

Always the Genuine Artist

Just before curtain time in Buenos Aires, recently, the baritone who was to have sung Tonio in Pagliacci was taken ill. Caruso stepped before the curtain and sang the Prologue. He was recalled twenty-five times.

SAN ANTONIO LAUDS NATIVE COMPOSERS

Musical Club Gives Works of Local Artists—Recitals and Fiesta Hailed

SAN ANTONIO, July 10.—The San Antonio Musical Club gave works by San Antonio composers in the St. Anthony Hotel recently. Piano compositions by John M. Steinfeldt were played by himself and his choral works were sung by the club of Incarnate Word College. A group of Art songs by Oscar J. Fox were sung by Eric Harker, tenor, with the composer accompanying. A scherzo for piano by Harold Morris was played by Merry Brendel; songs by Alice Mayfield were sung by Ethel Crider, accompanied by the composer, and a Kyrie and Benedictus from a Mass in D by Carl Venth were sung by Betty Longaker Wilson, Zulme Herff Simpson, Mr. Harker and Warren Hull.

Tuesday Musical Club Active

The Chaminade Choral Society of the Tuesday Musical Club ended its season's activities with a program of Chaminade compositions. Pompeo Coppini, New York sculptor and formerly a San Antonian, was honored at a benefit program of the club. Mr. Coppini

modeled a bust of John M. Steinfeldt, composer-pianist, and Harry Hertzberg made the introductory address. The club was also heard in a program of two-piano works. Mrs. Arthur Baird, soprano, assisted. Walter Dunham accompanied. Previously, the club's new rooms were dedicated. Mrs. Eli Hertzberg is founder and life-president.

Frank St. Leger, conductor of the Houston Symphony, was director of music for the coronation ceremonies at Municipal auditorium, a feature of the annual Fiesta de San Jacinto celebration. Nina Morgana, soprano, was the assisting soloist.

Marousa Mueller, pianist, of Fort Worth, gave a concert at the Plaza Hotel offering works by Beethoven, Bach, Schubert, Chopin, Liszt and Albeniz. Lauro Uranga, of Mexico City, assisted with a violin group, accompanied by John Anderson.

In recognition of being granted full membership in the National Association of Colleges of Music, Our Lady of the Lake College has received from the Carnegie Corporation the College Music Set, which includes 251 scores, 125 music reference books, a phonograph with 826 specially issued records of oratorios, operas and symphonies. A reception was given to the San Antonio Music Teachers' Association, for inspection of the new music library.

GENEVIEVE M. TUCKER

NEW HAVEN HOST TO MANY CHORAL CLUBS

3,000 Singers Mark Celebration of State Tercentenary at Yale Bowl

NEW HAVEN, July 10.—In celebration of Connecticut's Tercentenary, the greatest massed choral concert in the history of the state took place in the Yale Bowl on June 1 before a gathering of 15,000 people. Members of seventy-two singing organizations, aggregating more than 3,000 singers from all parts of the state, gave a program of fourteen numbers, assisted and accompanied by an orchestra of 100 pieces, all under the direction of David Stanley Smith and Richard Donovan of the Yale School of Music, and Ralph Baldwin, director of music in the public schools of Hartford. Favorable weather conditions added to the spectacle.

The program was especially distinguished for the quality of the music performed. Choral works of Bach, Arcadelt, Schubert, Handel, Brahms, Chadwick, and Wagner were supplemented by orchestral works of Massenet, Sibelius, and Ravel.

A music committee of the Connecticut Tercentenary Commission composed of James S. Stevens, chairman; Ralph L. Baldwin, G. Loring Burwell, Richard Donovan, Herbert France, Thomas McCray, Francis S. Murphy, William H. Putman, John Mitchalk, and Stillman F. Westbrook, was in charge of the event.

Participation Is Statewide

The organizations taking part were: Ansonia—Naugatuck Valley Glee Club, Dunbar Choral Club, Deutscher Verein, Ansonia Congregational Choir, Immanuel Choir Guild. Branford—Trinity Episcopal Choir. Bridgeport—Bridgeport Oratorio Society, Bridgeport Teachers' Chorus, Calvert Club Glee Club, Manufacturers' Chorus of Bridgeport, Wednesday Afternoon Musical Club Choral Society. Bristol—Bristol Community Chorus. Danbury—Morning Choral Club. Danielson—Danielson Choral Society. Darien—Darien Congregational Choir Club. Enfield—Enfield Choral Club.

Greenwich—St. Cecilia Society. Hamden—Hamden Music Club. Hartford—Cecilia Club, Choral Club, Hartford Oratorio Society, Inter-High School A Capella Club, Pratt & Whitney Choral Club, Telephone Choral Club, Travelers, Choral Club, St. Cyril and Methodius Church Choir. West Hartford—West Hartford Chorus, Mt. St. Joseph College Glee Club, Church of the Redeemer Choir. Manchester—Beethoven Glee Club, G. Clef Club.

Mansfield—Mansfield Women's Club. Marlboro—Tri-county Chorus. Meriden—Arion Glee Club, Immanuel Brotherhood Men's Chorus, Meriden Mixed Chorus, Parent-Teacher Chorus. New Britain—Falcon Chopin Glee Club, Men's Choral Club, New Britain Girls' Glee Club, New Britain Quartet Club.

New Haven—University Glee Club, Bach Cantata Club, Apollo Singing Society, Arbeiter Maennerchor, General Offices Athletic Association Glee Club, Girls' Glee Club, Southern New England Telephone Company, St. Ambrose Music Club, St. Cecilia Singing Society, Women's Choral Society, Choir of the United Church, First Baptist Church Choir, First Methodist Church Choir, Plymouth Church Choir, St. Paul's Choir, Trinity Lutheran Church Choir.

West Haven—Annawon Fellowship Glee Club. New London—New London Oratorio Society. Norwalk—South Norwalk Quartet Club. Norwich—Norwich Choral Society. Seymour—Concordia Singing Society. Shelton—Choir Methodist Episcopal Church. Stamford—Schubert Club and Women's Community Chorus.

Terrington—Festival Chorus, Men's Choral Club, Women's Professional Club and Men's Choral Club.

Wallingford—Wallingford P. T. A. Choral Club.

Waterbury—Burwell Institute of Music Choir.

Westport—Westport Choral Guild.

Wethersfield—Wethersfield Choral Club.

Willimantic—Willimantic Men's Club.

Wilton—Wilton P. T. A. Choral Club.

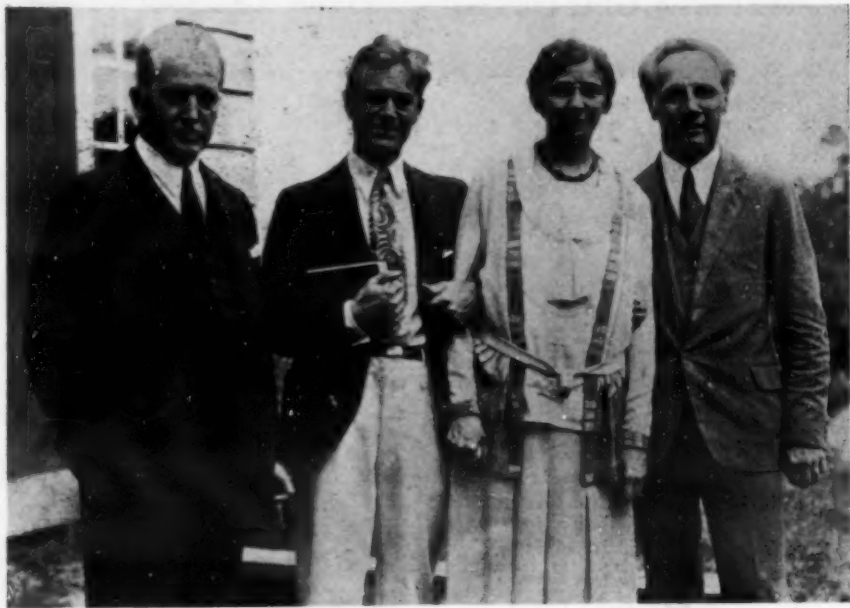
Winsted—Winsted Women's Choral and Winsted Men's Chorus.

Barbara Williams Heard in Recital

CEDARHURST, L. I., July 10.—Barbara Williams, fifteen-year-old pianist and pupil of Manfred Malkin, gave a recital on June 30 at her home in Cedarhurst. Miss Williams played with a rare insight and ability Bach's Prelude and Fugue in C Sharp Major, four works by Chopin, Mozart's Sonata in A, a Czerny Study in A Flat and Schumann's Aufschwung.

In view of the diminution in number of musical instruments manufactured in Austria, the government has instituted compulsory musical courses in the public schools.

Cummington Group Has Full Schedule



With Katherine Frazier, Director of the Cummington, Mass., School, Are Seen the Members of the Berkshire Playhouse Trio Who Are Participating in a Summer Concert Series: Emmeran Stoeber, 'Cellist; Frederic Tillotson, Pianist, and Hugo Kortschak, Violinist

CUMMINGTON, MASS., July 10.—A series of Sunday concerts, successfully begun on June 30 in the Playhouse-in-the-Hills, is proving of wide interest to music lovers in the vicinity. Principal participants are the members of the Berkshire Playhouse Trio—Hugo Kortschak, violinist; Emmeran Stoeber, 'cellist, and Frederic Tillotson, pianist. The first event was a sonata

recital for violin and piano, and a similar one will take place on July 14. The trio played on July 7 and will be heard again on July 21 and Aug. 4. Mr. Kortschak will give a solo recital on July 28, assisted by Alice Kortschak; Rosamond Chapin will give a song recital on Aug. 11 and the series will close for this season on Aug. 18 with an ensemble program.

SUMMER CONCERTS BEGIN IN CAPITAL

Latin American Works Played in Esplanade—Teachers Review Year

WASHINGTON, D. C., July 10.—The first of the summer concerts in the lovely Esplanade of the Pan American Union took place on June 11. The orchestral works were played by the U. S. Army Band under Lieut. Thomas F. Darcy with Luis Alvarez, Mexican tenor, as featured soloist. These all fresco concerts draw the most distinguished audience of any of the summer events and the programs are designed to give a comprehensive hearing to the works of outstanding Latin American composers.

The Army Band gave a particularly understanding performance with finely differentiated shadings and good tonal quality. Three numbers, Carlos Valderama's *The Death of the Inca*, *Cuando sera* by the Ecuadorian, S. Mena, and *Exotica* by Betoncourt of Venezuela, were noteworthy examples of the imaginative powers of these composers in working with a national idiom.

Mr. Alvarez's voice is appealing and sweetly toned so that in the lighter songs he had chosen for his program it was particularly effective. George Wilson at the piano gave an excellent background. Two duets for cornet were played by Ralph Ostrom and Charles Barnes, and two violin solos by Thomas Herbert, R. Gimenez's *Pasatiempo* accompanied at the piano by Raymond Moyer and Ponce's *Estrellita* by the vibraphone and the celeste played by Joseph Young.

Teachers' Group Anniversary

The final meeting of the Washington Music Teachers' Association on June

10 at the Arts Club was a first anniversary celebration. Alice Burbage Hesselbach, president, opened the meeting with a review of the season's work. The membership has grown from the eighty charter members to 250. Dr. Edward Ellsworth Hipsher, president of the Philadelphia Music Teachers' Association, was the guest speaker. A musical program was given by Flora McGill Keefer, contralto; Myron Whitney, bass, and Felian Garzia, pianist. Grace Powell, violinist played three compositions by Henry Gregor, *Prelude in Dorian Mode*, *Oriente* and *Satire on Stravinsky*. A *Salt Sea Yarn* by John McCall entitled *The Figurehead* for which LaSalle Spier arranged a musical setting concluded the list, the poem being recited by Maurice Jarvis with Mr. Spier at the piano.

Evelyn Davis and her dance group finished their season's work with a recital on May 28 at Wardman Park Theatre. Music for many of the numbers was written by John Alden Finckel and included a *Prelude and Peasant Dance* by the Senior and Junior groups, three *Unpleasant Themes—Inebriation, Tantrum, danced by Miss Davis and Discord; Dance on Two Themes and Much Ado About Nothing* danced by Conna Shaw. Seeking to advance the dance movements to novel interpretations, Miss Davis has selected themes rarely used and infused grace and beauty into her bizarre treatment of what might otherwise be ungainly.

Among events at local studios, the artist diploma recital by William Joseph Holden, pianist at the Washington College of Music on June 8 attracted great interest. Mr. Holden, who is a pupil of Fanny Anstutz Roberts and Edwin Hughes played a taxing program in-

cluding Beethoven's thirty-two Variations, three numbers by Brahms, Scriabin's *Poème Satanique*, Cowell's *Floating and Guion's The Harmonica Player* from *Alley Tunes*. Well equipped with the fundamentals for a greater development, Mr. Holden played with insight and good judgment.

Institute Commencement

The Graduate School of the Washington Institute of Music presented a recital following the commencement exercises on June 7. A teacher's diploma and a gold medal for all round highest scholarship was awarded Mary Paul Freeman who later played the *Allegro* from Bach's *English Suite* and works by Mendelssohn and Moskowski. Several additions have been made to the faculty of the Institute including J. C. Van Hulsteyn and Elena de Sayn for the violin department; Louis Potter, piano; Dorothy Paul, theory and harmony and Dr. Kurt Hetzel, voice and orchestra directing.

Another outstanding event was the recital by four pupils from the studio of Helen Ware, well known concert violinist at the King-Smith Studios on June 5. Andor Ware Cappel, Betty Salm, Helen Harp and Elizabeth Bernheimer gave finished performances.

ALICE EVERSMAN

KALAMAZOO'S BACH FETE

Choral Groups, Orchestra and Soloists Give Impressive List

KALAMAZOO, MICH., July 10.—A Bach Festival sponsored by Western State Teachers' College was held here on May 14. The vocal ensembles of Kalamazoo Central, Niles Music department of W. S. T. C. and affiliated high schools, a choir of 500 college and high school students and a college orchestra gave excerpts from the St. Matthew Passion, Christmas Oratorio, chorales, preludes and other works.

Choral conductors were Kathryn Baxter, Dorothea Sage Snyder, Harper C. Maybee, Esther Nelson and Milo Pomeroy. George Amos led the orchestra in two works and the chorus and orchestra in Damrosch's arrangement of *A Mighty Fortress Is Our God*. Elston Tuller and Lester Baker, violinists, and H. Glenn Anderson, pianist, played the Concerto for two violins and piano, and Leoti Coombs Britton sang a solo from the St. John Passion. The concluding number was a Festival Prelude, a series of chorales arranged by Stoessel, with the chorus and orchestra conducted by Mr. Maybee, who is director of music at W. S. T. C.

Mrs. Dorsey Announces Artists for Series in National Capital

WASHINGTON, D. C., July 10.—Announcements have been made by Mrs. Dorothy Hodgkin Dorsey of the artists to appear under her local management next season in three concert series in Constitution Hall. Taking part in two Sunday series will be Lawrence Tibbett, Ossip Gabrilowitsch and Albert Spalding in a joint program; the Vienna Sängerknaben, Lily Pons, The Don Cossack Male Chorus, Jascha Heifetz, Nelson Eddy, Josef Hofmann and Grace Moore. An evening series will be given by Fritz Kreisler, Lucrezia Bori, Serge Rachmaninoff, Nino Martini and the Metropolitan Quartet. Mrs. Dorsey will also bring La Argentina and the Jooss Ballet for engagements at the National Theatre.

MOUNTAIN BALLADS ARE BASIS OF KENTUCKY OPERA

Harrison Elliott Creates Work of Unique Charm as Part of Folk Song Festival

ASHLAND, KY., July 10.—A feature of the fifth annual American folk song festival held last month in the foothills of the Cumberland Mountains, sixteen miles from here, was a love scene from the opera, *The Call of the Cumberlands*, by Harrison Elliott. Mr. Elliott is a



Harrison Elliott, Mountaineer Composer of the Opera, *The Call of the Cumberlands*

twenty-three-year-old mountaineer from Beaver Creek, and besides being a composer is also the possessor of a fine baritone voice. He sang the leading role in his opera and Mrs. Iley Browning of Ashland took the part of the mountain sweetheart.

The plot of the opera, the music of which is woven together of mountain ballads, concerns a young mountaineer who has a "calling" to go to the "level lands" to learn to be a doctor in order to minister to his own people of the hills. Accompaniments were played on native instruments.

An audience estimated at more than 8,000 gathered from nearby states and even from distant points before the outdoor stage erected in front of The Traipsin' Woman Cabin belonging to Jean Thomas, promoter of the festival.

The festival was opened by Florence Clark of Detroit, who, in Indian costume, came down the mountain singing the *Sunrise Call of Zuni* in the Indian tongue. There were also performances by native instrumentalists and vocalists, including Uncle Tom West, dulcimer; the three Solan Sisters, who sang ballads to their own accompaniments on banjo and guitar; Frank Tufts, accordion, and Maxine Harlen and Edith Fitzpatrick James, vocalists.

Among the audience were Governor Ruby Laffoon and Mrs. Laffoon, who were attended by Kentucky Military Academy Cadets. The governor made an address.

Martinelli's Daughter Betrothed

Giovanni Martinelli, of the Metropolitan Opera Association, and Mrs. Martinelli have announced the engagement of their daughter, Bettina, to Mario Libotte of Rome, Italy. Miss Martinelli is nineteen. Mr. Libotte is a practicing lawyer in Rome, where the couple will make their home after their marriage, for which no date has as yet been fixed.

CLEVELAND QUARTET IN BEETHOVEN CYCLE

Orpheus Choir Invited to Russia —University Music Depart- ments Give Program

CLEVELAND, July 10.—The Cleveland String Quartet presented the sixteen quartets of Beethoven before large audiences in the small auditorium of Severance Hall on seven evenings between May 20 and June 2. The members are Josef Fuchs, Rudolph Ringwall, Carlton Cooley and Victor de Gomez. Material for extensive program notes had been collected by Arthur Shepherd, and in the excellent typography of Horace Carr provided not only a memento of the series, but scholarly advice on how to gain the preparation Mr. Shepherd considers necessary for the intellectual and spiritual co-operation the quartets demand.

The Orpheus Male Chorus, conducted by Charles D. Dawe, has been invited to give twelve concerts in Russia during August, sponsored by Soviet officials. The forty singers sail Aug. 31 on the Empress of Britain, and they are to broadcast from Quebec. The twelve appearances in Russia are to be divided between Leningrad, Moscow, and Kiev. This is the third trans-Atlantic tour of the chorus, which has been prize-winner in international Eisteddfod contests. Concerts will be given enroute in London and Wales. The Russian government pays the expenses from London to Russia and return. Various enterprises, including a benefit concert in Cleveland, July 7, are to supply the money for the first and last stages of the tour.

University Program

The music departments of Western Reserve University, led by Arthur Shepherd, gave a program of classic, romantic, and modern music at Severance Hall on May 23. Mr. Shepherd conducted the singers, F. Carl Grossman the orchestra and Jacob A. Evanson the choir. Conspicuous throughout the program was the singing of Maurice Goldmann, young Cleveland baritone, who also conducted the choir in his own work, Choral Study. Mr. Shepherd presented his own setting of Sidney Lanier's Ballad of The Trees and The Master. The program closed with Brahms's Song of Fate, Mr. Grossman conducting.

Early in May the Fortnightly Musical Club held its forty-first annual meeting, with Severin Eisenberger as guest of honor and James Huss Hall of the Oberlin Conservatory of Music speaking on Time and Taste. Mrs. Harry Valentine was re-elected president. Two students of the violin, James Caesar and Edward Matyi, were awarded the Adella Prentiss Hughes and the Mrs. S. Prentiss Baldwin scholarships. Cash awards for composition, gifts of James H. Rogers, now of Pasadena, California, were made to Ben Burtt and Dora Flick Flood.

Roland Hayes appeared in concert at Severance Hall on May 28 in a benefit for the Philis Wheatley Association. Mr. Hayes's program ranged through Handel, Bach, Beethoven, Duparc and Franz, to four Negro spirituals.

Carmela Cafarelli appeared at Masonic Hall on May 28, as Mimi in La Bohème presented by the Cafarelli Opera Club. Miss Cafarelli sang extremely well and had as her sup-

Jacobi and Shepherd Win Publication



Arthur Shepherd Will Have His String Quartet Issued by the Society for the Publication of American Music

TWO string quartets of unusual interest by Frederick Jacobi and Arthur Shepherd have been chosen for publication this year by the Society for the Publication of American Music, A. Walter Kramer, president.

Mr. Jacobi, whose String Quartet No. 2, was heard at the League of Composers concert on Feb. 18, at the French Institute, New York, has recently returned to this country after several years' stay abroad. He is well known for his String Quartet on Indian themes, published several years ago by the society, his Synagogue Service, which has been sung at the Temple Emanu-El in New York, and by chamber music Bloch, and was from 1913 to 1917 assistant conductor at the Metropolitan

port Lorenzo Poerio, a capable Rodolfo; Angelo Pilotto as Marcello; Amund Sjovik as Colline; Giuseppe Interrante as Schaunard; Pompilio Malatesta as Alcindoro; and the Cleveland singer, Thelma Wallethe, as Musetta. Alberto Baccolini conducted players of the Cleveland Orchestra.

Esther Harsh, harpist and pupil of Nell Steck, gave a recital at Baldwin-Wallace Conservatory, Berea, on May 12, playing music by Pierné, Haydn, Couperin, Rameau, Bach and Hasselmans. The program closed with Carlos Salzedo's transcription of Ravel's Introduction and Allegro for harp and orchestra. Richard Bower, pupil of Albert Riemenschneider, appeared at the same school on May 19 in an organ recital, playing works by Bach, Reger, Dupré, and Sowerby.

ERNESTINE ALDERSON

New Foundation Formed to Operate Hartt School in Hartford

HARTFORD, CONN., July 10.—To raise funds for needy music students, to present concerts and to take over the financial management of the Julius Hartt School of Music are the purposes of the Hartford Musical Foundation organized here last month with Viggo E. Bird, president of the Hartford Electric Light Company, as chairman of the board. The school, which was founded in 1920 by Julius Hartt, and which has been conducted as a private institution with Moshe Paranov, pianist as dean, will continue with its present faculty and administrative officers.

and orchestral works. He studied with Rubin Goldmark, Paul Juon and Ernest



Frederick Jacobi, Whose Second String Quartet Wins the Honor of Publication by the American Society

Opera. He now lives in Northampton, Mass.

Mr. Shepherd is best known for his orchestral work, Horizons. He has a long list of published works to his credit, among which is a Triptych for soprano and string quartet which was issued by the society. His theoretical training in music was received from Benjamin Cutter, Percy Goetschius, and George W. Chadwick, and he has in turn held positions as conductor of the Salt Lake Symphony and professor of harmony and counterpoint at the New England Conservatory. He is at present head of the music department at Western Reserve University, Cleveland, O.

The works will be published this year, as last, by J. Fischer & Bro.

BENEFIT IN BROOKLYN

Choral and Symphonic Concert Aids Local Italian Mission

BROOKLYN, July 10.—A choral and symphonic concert under the auspices of the Flatbush Teacher's Training School and for the benefit of the Brooklyn Italian Mission, was given at Flatbush Congregational Church on May 20. Carl H. Tollefsen conducted an orchestra of thirty-five players in an overture by Nicolai and short works by German and Grieg.

Choral compositions for women's voices, were by Bohm, Dvorak, Speaks, Mendelssohn, McCollin and Wilson. The chorus and orchestra united in two excerpts from Wagner's Tannhäuser. Thirty-eight singers participated.

Assisting artists were Augusta Tollefsen, pianist, and Alvah Nicholls, baritone. Mme. Tollefsen's group of solos included her own Vague Memories.

F. D.

Goldman Band Concerts Begin

The Goldman Band, which was to have opened its season in Central Park on the evening of June 19, but which was prevented from doing so by inclement weather, gave its first concert on June 21, presenting works by Wagner, Mendelssohn, Sacchini, Massenet and de Nardis. David C. Rosebrook, the new cornet soloist, created a fine impression in his own version of The Carnival of Venice and two encores. The program opened with The Star-Spangled Banner.

FOSTER MEMORIAL CORNERSTONE LAID

Pittsburgh Celebrates Near Completion of Tribute to Loved Composer

PITTSBURGH, July 10.—We are now actually on the last mile towards completion of the Stephen Foster Memorial Building. On the morning of June 3 several hundred school children from the Henry Clay Frick School under the direction of Will Earhart gathered with the Tuesday Musical Club officers, Mayor William N. McNair, officials from the University of Pittsburgh and other prominent citizens to lay the cornerstone of the edifice.

E. T. Whiter, president of the Stephen Foster Memorial Building Fund Committee, presided. There were addresses by the Mayor, Mrs. Philip Lee Crittenden, president of the Tuesday Musical Club, and Josiah K. Lilley of Indianapolis who is donating his collection of Fosteriana to the memorial. Foster's granddaughter, Mrs. Jessie Welsh Rose and Mrs. Will Earhart officiated at the actual laying of the stone, and A. R. Hamilton Jr., presented a flute of Foster's which has long been in his family. Foster songs were sung and the Pitt Band played a medley of Foster tunes.

Later the Tuesday Musical Club gave a luncheon in honor of Mr. Lilley at the Twentieth Century Club during which the Foster Singers sang.

Gaul Has Anniversary

Harvey B. Gaul celebrated on June 9 his twenty-fifth anniversary as organist at Calvary Church, by a special organ recital and reception in the church.

On June 4 the Pittsburgh Symphony, Antonio Modarelli conducting, gave its first "Pop" concert in Motor Square Garden. Lighter music was played and Reed Kennedy sang both classic arias and popular songs.

The Post Gazette gave its second annual choral festival in Forbes Field on the night of June 15. Francia White, soprano, and Chauncey Parsons, tenor, were soloists. Winning choruses were: Male Chorus—The Grenadiers; Female Chorus—Helen Keil Singers; Mixed Chorus—Greensburg Choral; Nationalistic group—Carpatho-Russian Singers. A special award was made to the Mary Cardwell Dawson Singers for their singing of the spiritual, Go Down Moses.

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SYMPHONY, BALLET, OPERA AT STADIUM

(Continued from page 3)

he sat down at the piano to play accompaniments for Mr. Spalding in two encores, after the violinist's sensitive performance of the concerto.

Aida, scheduled for June 27, was postponed because of rain, and Alexander Smallens conducted a concert in the Great Hall. Mr. Smallens was again at the helm when the opera was given on the two succeeding nights. A brilliant cast did exceptionally fine work, with Rosa Tentoni a fresh-voiced and sympathetic Aida, Paul Althouse a Radames of ringing tones and convincing fervor, Cyrena Van Gordon an opulent Amneris and Mostyn Thomas an unusually effective Amonasro. Other singers were Louis D'Angelo, John Gurney, who made an auspicious stadium debut as Ramfis, Louis Purdey and Paceli Diamond. Incidental dances were arranged by Alex Yakovlev.

Fokine Ballet Colorful

Following a symphony concert led by Mr. Iturbi, Fokine's ballet was the next major attraction, with two performances of a colorful program on July 1 and 2. The master's choreographic genius was again apparent, although his dancers are not expert enough to carry it out effectively—in the Adventures of Harlequin to music by Beethoven, La Spectre de la Rose, to Weber's music and the Polovetsian Dances from Borodin's Prince Igor. Paul Haakon, who is one of the most brilliant of the young American dancers, gave a distinguished performance of the Rose Spectre, and was the hero of the evening. Mr. Smallens conducted, giving the overtures to Weber's Euryanthe and to Prince Igor as curtain raisers.

Faust Is Second Opera

As the second opera, Gounod's Faust drew crowds of average size, but more than average enthusiasm on July 4 and 5, the former evening having as a distracting accompaniment the sudden bursts of firecrackers set off by neighborhood enthusiasts for Independence Day. A smoothly moving production under Mr. Smallens's guidance brought outstanding portrayals by Maria Kurenko as Marguerite, and Leon Rothier as Mephistopheles, with Armand Tokatyan as a splendid Faust, Joseph Royer in excellent voice as Valentin and Ralph Magelssen, Paceli Diamond and Philine Falco in smaller roles.

Mme. Kurenko gave a moving performance of the gullible and loving heroine, singing her music with the fine-spun quality of tone and emotional power for which she is noted.

Mr. Iturbi's orchestral program on July 6 brought the first Stadium hearing of Templeton Strong's Choral, When Our Last Hour Is at Hand, for string orchestra, on a melody by Hassler. Indoor orchestral performances were resorted to on July 9 and 10, when rain crowded out repetitions of the second ballet program, which had one night only, on July 8. Rimsky-Korsakoff's Shéhérazade, Dukas's The Sorcerer's Apprentice and The Elves to music by Mendelssohn were the ballets by Fokine's troupe and it was again Mr. Haakon's night, for he was soloist in all three.

Boris Is Applauded

The largest audience so far recorded for opera enjoyed The Art of Musical Russia's presentation of Boris Godounoff on July 11 and 12. New scenery enhanced a spirited performance in which the greatest interest centred in an unknown Boris, George Dubrovsky, especially imported

Conductors of Open Air Events



José Iturbi



Alexander Smallens



Nathaniel Shilkret



Josef Pasternack

from Europe. Of more than average stature, Mr. Dubrovsky made an imposing Tsar, his acting on broader, less subtle lines than is usual, his singing excellent in quality and feeling. Others new in their parts were Jean Palmer, a statuesque and appealing-voiced Marina, the best this company has yet revealed; Dora Boshoe, a delightful Innkeeper, and Myron Taylor,

an adequate Simpleton. Ivan Ivantsoff gave his customarily fine Dmitri and Michail Shvets and Joseph Kallini were again the inimitable Varlaam and Missail. Others, familiar as of yore, were Ivan Velikanoff, Vasily Romakoff, Nadine Fedora, Marguerite Hawkins, Elena Shvedova and Alexis Tcherkassky. Mr. Smallens conducted with verve. E. J.

DIVERSIFIED PROGRAMS IN SERIES AT DELL

(Continued from page 3)

who was detained in New York to conduct a postponed opera performance, Mr. Iturbi was again conductor on June 29. He revealed the ineffable loveliness of the Schubert Unfinished as his major offering with a superb reading of the Weber Der Freischütz overture as a worthy companion. Iso Briselli, one of the more talented of the younger violinists and a recent graduate of the Curtis Institute of Music, was the soloist in the Bruch G Minor Concerto, in which he showed remarkable technical proficiency, an agreeable and fairly large tone. He was especially effective in the energetic finale. Saul Caston, first trumpeter of the Philadelphia Orchestra, conducted for the accompaniment, which was well projected.

The perennially popular Carmen opened the opera series on July 1-2, which is scheduled for alternate weeks, on Monday and Tuesday evenings. The intervening Mondays and Tuesdays will feature ballets and dance spectacles. Irra Petina, now of the Metropolitan Opera, who made her American debut in the role of the coquettish and tigerish cigarette girl of Seville at the Dell two seasons ago, again displayed her very fine mezzo-soprano and her theatrical ability in the name role. The Don José was Armand Tokatyan, who has sung the part here several times this past season, but at none of them with more romantic and vocal effect. Irene Williams presented her now virtually classic characterization of Micaela, realizing all the charm

and appeal of the simple country maiden and singing very beautifully, especially in the third act cavatina. Joseph Royer was the familiar and on the whole satisfying Escamillo. Abrasha Robofsky and Albert Mahler, repeated their celebrated comedy teamwork as the smugglers, and Marie Zara and Paceli Diamond were fresh voiced as Frasquita and Mercedes, while Eugene Loewenthal and Wilbur Evans were excellent in minor roles. Josef Pasternack, conducting here for the first time publicly in a number of seasons, received a warm welcome and gave a colorful reading of the score.

Nathaniel Shilkret made his first appearance as a Dell conductor on July 3 offering a long program, obviously of the popular type and much influenced by his radio contacts and routine, both in selection and performance. There was something lacking of the symphony conductor in his method, but his readings were effective of their type and won much applause, probably for the melodic emphasis characterizing most of them. His chief offering was the second and fourth movements of the Tchaikovsky Fourth Symphony. Novelties were his own effectively designed Skyward, a tonal tribute to Commander Byrd, and the Tango of Giulio Cesare Sonzogno, a vivid bit of descriptive writing in exotic dance rhythm. Samples of Mr. Shilkret's other offerings were the Strauss Voices of Spring waltz and the Liadoff Music Box. The soloist was James Melton, radio tenor, who was warmly received in a good vocalization of Una Furtiva Lagrima from L'Elisir d'Amore and a group of songs in English.

All-American Program Given

The all-American program appropriately fitted for the Fourth of July was in the hands of Mr. Shilkret and had again the aspect of a radio miscellaneous concert. All the works were by American composers except One Fine Day, from Madama Butterfly. Carol Deis, soprano, with a very agreeable voice, sang it admirably, and was heard later in Griffes's, By a Lonely Forest Pathway and The Robin Woman's Song from Cadman's Shanewis. Another soloist was Dana Suess, who played, for the first time here, her Symphonic Waltzes for piano and orchestra, a polytonal, heavily orchestrated work of sheer modernism. Miss Suess proved an able pianist. Mr. Shilkret's best work was done in the excerpts from MacDowell's Indian Suite and Gershwin's An American in Paris. Ferde Grofé's On the Trail, from the Grand Canyon Suite pleased the audience. An appropriate finis was the Victor Herbert American Fantasy.

José Iturbi returned on July 5 as conductor for the regular symphony concert which is to be scheduled on Friday evenings throughout the season. He gave a broadly dignified reading of the Brahms First. From the classicism of this he turned gracefully to the romanticism of Debussy, Granados and Dukas, represented by the Fêtes, Goyescas, and Sorcerer's Apprentice, all played with charm and illusiveity. The soloist was Margaret Harshaw, contralto, and winner of a Federation award at the Biennial here in April. Her singing of My Heart at Thy Sweet Voice, from Samson and Delilah and the Tchaikovsky None but the Lonely Heart, affirmed the good judgment of the award. Her voice has power, gamut and rich dark color. She sings with fine intelligence.

W. R. MURPHY

Organists Hold Successful Meeting in New York

900 Delegates Present to Enjoy Sessions—Many Recitals and Choral Concerts Impress—Two Prizes Awarded

FIVE DAYS crowded with varied events marked the fourteenth general convention of the American Guild of Organists, which opened on June 24 with a reception and concert at the Hotel Astor, New York. Its successful culmination was a banquet at the same hotel on June 28, when almost all the 900 delegates were present to hear speeches by Mayor Fiorello H. La Guardia, Wallace Goodrich, director of the New England Conservatory of Music; Mark Andrews, conductor and composer of Montclair, N. J., and Warden Charles Henry Doersam.

The opening concert was given by the Roth Quartet assisted by Dr. Louis Robert, head of the organ department at the Peabody Conservatory of Music. The program included the American premiere of a quintet for strings and organ by Kálmán Antos. Mr. Robert played works by Philip James, de Pauw and Andriessen, the last two dedicated to him.

On the second day, in addition to a short business meeting, luncheons and two recitals, there was a meeting in the ballroom of the Astor at which solutions of problems on the final examination papers were made by Dr. T. Tertius Noble of St. Thomas's Church, New York, with Frank Wright presiding.

Greetings from Past Wardens

Under Warden Doersam, greetings were extended to delegates from past wardens, Sumner Salter, Walter Henry Hall, R. Huntington Woodman, Samuel A. Baldwin, Frank Wright, Walter C. Gale, Clifford Demarest, Gottfried H. Federlein, Frank A. Sealy and from Dr. William C. Carl representing the former N.A.O. Responses were made by Uselma Clarke Smith, dean of the Pennsylvania Chapter, and William Zeuch, of the New England Chapter. Organ recitals were given by Harold Heeremans, organist and choirmaster of the University M. E. Church, Seattle, and Alfred Wilson, representing the Canadian College of Organists, at the Church of St. Mary the Virgin, and by Carl Wieseman, organist and choirmas-



Courtesy, The Diapason
Charles Henry Doersam, Warden of the American Guild of Organists, Who Presided at the Convention

ter of St. Matthew's Cathedral, Dallas, Tex., and Alexander McCurdy, Jr., of the Second Presbyterian Church, Philadelphia, in the Grand Ballroom of the Waldorf-Astoria.

At eight-thirty in the evening there was a service in the Cathedral of St. John the Divine. Boy choirs taking part were those of the Cathedral, Norman Coke-Jephcott, organist and choirmaster; Trinity Church, Channing Lefebvre; St. Thomas's Church, Dr. T. Tertius Noble; St. James Church, G. Darlington Richards; and St. Paul's Church, Brooklyn, Ralph A. Harris, organist and choirmaster. Thomas Matthews was at the organ. Chorale preludes were played by Dr. Noble, and other portions of the service by Dr. Noble, Mr. Zeuch, Mr. Coke-Jephcott and Dr. Lefebvre.

Heaps Wins Gray Prize

A feature of the exercises on June 26, was the announcement by H. W. Gray at a luncheon, of the winning of the \$100 anthem prize, offered annually by the H. W. Gray Co., Inc., which was awarded this year to Porter Heaps, twenty-nine-year-old organist of the New England Congregational Church, Chicago, for his anthem, Thanksgiving for All Created Things, which was selected from 130 manuscripts submitted, the largest number in many years. Mr. Heaps won the \$500 prize for organ playing in a competition conducted by the National Federation of Music Clubs at the sesqui-centennial celebration in Philadelphia in 1926. Before the luncheon there was an impromptu choral rehearsal of members of the A.G.O., conducted by Hugh Ross, conductor of the Schola Cantorum, and Thompson Stone, of the Handel and Haydn Society of Boston. N. Lindsay Norden of Philadelphia gave a lecture on A New Theory of Untempered Music.

Later in the afternoon a recital was given in St. Thomas's Church by Charlotte Klein of St. Margaret's Church, Washington, D. C., and Paul Callaway of St. Thomas's Chapel, New York. At four o'clock a symposium of Hebrew, Byzantine, Gregorian and Russian music was held in the Juilliard Auditorium by the choir of Temple Emanu-El, Lazare Saminsky, conductor; Moses Rudinow, cantor, and Gottfried H. Federlein, organist; the Byzantine Vocal Ensemble, Christos Vrioides, director; the choir of the Pius X School prepared under the direction of Mother G. Stevens, with Achille Bragers at the organ, and the Russian Symphonic Choir, Basile Kibalchich, director. A

junior choir festival was held in the Riverside Church under the general direction of Mary Arabella Coale and Grace Leeds Darnell. In the evening there was a broadcast at Radio City with a nation-wide hookup. Dr. Noble conducted the NBC Symphony in his Passacaglia, Frank Black conducted Seth Bingham's Suite, A Breton Cadence; Philip James, his Satirical Suite, WGZBX and Leo Sowerby, his Set of Four.

Exercises on June 27 opened with a round table on Practical Problems of the Organist, Harvey Gaul of Pittsburgh, presiding. William H. Barnes spoke on Console Standardization; Samuel A. Baldwin, on Code of Ethics; Arthur J. Thompson on Acoustics, and Mr. Gaul on Balanced Program of Church Music. A recital was given by Clarence Mader of Immanuel Presbyterian Church, Los Angeles, and Charles Heinroth of the College of the City of New York. Afternoon events included a luncheon, a visit to Rockefeller Centre, a reception and tea and in the evening, a service for mixed choirs at St. Bartholomew's Church by the choirs of St. Bartholomew's, David McKay Williams, organist and choirmaster; Madison Avenue Presbyterian Church, Seth Bingham; Riverside Church, Harold Vincent Milligan; Second Presbyterian Church, Hugh Porter, and Church of the Savior, Brooklyn, Morris Watkins.

Diapason Prize Won by Verrees

At the luncheon, Leon Verrees of Scranton, Pa., was named as the winner of the \$100 prize for an organ composition awarded annually by *The Diapason*, the official paper of the guild, whose publisher, S. E. Gruenstein, made the announcement. Mr. Verrees's work is a choral prelude based on the hymn tune, St. Ann's, to which the hymn O God, Our Help in Ages Past, is usually sung. It was selected from 102 manuscripts submitted.

On Friday, June 28, the morning and early afternoon were spent at Temple Emanu-El where there was first a short business meeting, followed by talks on New Features of Organ Design under the chairmanship of Emerson Richards, the speak-

Winifred Cecil Heard in Concerts

Winifred Cecil, soprano, has made several important concert appearances recently. On May 24 she gave a recital program at the Westover School in Middlebury, Conn., featuring songs by Schubert, Schumann, Wolf and Strauss and including also a group in English and Italian. On June 12 she was soloist with the Huguenot Glee Club at New Rochelle, presenting an aria from Andrea Chenier and songs by Cimara, Wolf-Ferrari, Watts, Griffes and Crist. Benjamin King was accompanist at both concerts.

DeLorenzo Work Given Premiere

ROCHESTER, July 10.—The second summer concert of the Eastman School

Skinner. This was the fiftieth anniversary of Mr. Skinner's activities as an organ builder. Charles M. Courboin of the Cathedral of the Resurrection, Rye, N. Y., and Virgil Fox of Hanover, Pa. were heard in recital. In the afternoon George



Courtesy, The Diapason

Leon Verrees of Scranton, Winner of "The Diapason" Prize for an Organ Composition being J. B. Jamison and Ernest M. William Volkel was the organist and other instrumentalists took part in a concert in St. George's Church.

General officers of the guild include, in addition to Mr. Doersam, Frank E. Ward, sub warden; Ralph O. Harris, general secretary; G. Darlington Richards, general treasurer; S. Lewis Elmer, general registrar; James W. Bleeker, general librarian; Oscar Franklin Comstock and Hugh McAmis, general auditors, and Harry Emerson Fosdick, chaplain.

The 1936 convention will be held in Pittsburgh.

of Music of the University of Rochester was given at Kilbourn Hall on June 28. The Divertimento flautistico for five flutes, Op. 72, by Leonardo DeLorenzo, retiring first flutist of the Rochester Philharmonic, was given its premiere performance and the engaging work was enthusiastically received. A Bach Sonata, Milhaud Sonatina for flute and piano and Szymanowski's Sonata for violin and piano Op. 9 were the other works heard on the program.

Isidor Philipp Returns to Europe

Isidor Philipp, noted French pianist, sailed for Europe on the Normandie on July 10, after completing his second series of summer master classes in New York and Boston. He was also heard in several very successful radio appearances.

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UTICA CLUBS SELECT NEW TERM OFFICERS

Local Symphony and Symphonic
Orchestras End Season—
New Work Heard

UTICA, N. Y., July 10.—Jessie Nash Stover will serve for the next twelve months as president of the Musicians Forum of Utica. The forum is composed of representative musicians from all the leading musical clubs in the city. Mrs. Stover before coming to Utica was president of the Seattle Musical Arts Society in Seattle, Washington, and was also president of the Seattle and the Washington Federation of Music Clubs. Other Forum officers are: vice-president, Mary Nightingale; treasurer, Mrs. Constance Duin Beard, and secretary, Clara Drury Walsh.

The Etude Club elected its officers in May with Marjorie Robert as president. Other officers were Mae Swancott, Elysee Davis, Mary Nightingale and Margaret Terry.

Mrs. F. J. McMackin was named president of the B Sharp Musical Club when the final business meeting was conducted at the Yahnundasis Golf Club. Other officers are Mrs. Earl B. Worden, Mrs. Berrian R. Shute, Helen Hale Brockway, Margaret Griffith, Clara Drury Walsh, Harriet Woodworth, Mrs. F. H. Kassing and Leah Sladusky.

Featuring Tchaikovsky's Pathetic Symphony, the Utica Symphony, led by Edgar Alderwick, closed its season with a concert at St. Francis de Sales auditorium on May 20. In the same auditorium the Utica Symphonic Orchestra under the baton of Nicholas Gualillo closed its season on May 28.

The Symphonic Orchestra presented for the first time a Neapolitan Sonata written by Michele Annunziata, a Utican. Soloists were Johannes Magendanz, pianist, and Elliott Stewart, Jr., baritone.

The Civic Musical Society ended its season with the Elijah. The soloists were Helen Kelly, soprano; Marcella Lalley, contralto; Harry R. Gosling, tenor; Dr. Frank Cavallo, bass, and Philip Turner, boy soprano. Bernair Shute conducted.

ELLIS K. BALDWIN

FESTIVAL IS CLIMAX OF HARRISBURG YEAR

Raudenbush Leads Symphony
and Many Assisting Groups
—Soloists Hailed

HARRISBURG, July 10.—A gala popular festival concert, in which more than 1100 participated, marked the season's closing of the Harrisburg Symphony Orchestra under George King Raudenbush on May 21 at Zembo Mosque. Paul Althouse, tenor of the Metropolitan Opera, and Grisha Goluboff, violinist, were soloists. It was a spectacular and noteworthy achievement.

In celebration of the sesquicentennial of the city and the fifth anniversary of the orchestra, the concert delighted an enthusiastic audience of more than 2000, who acclaimed conductor, soloists, orchestra and the various participating organizations. The tremendous success of the concert, the most pretentious musical event ever given in this city, is due to the ingenuity, enterprise, and indefatigable energy of the young conductor.

Althouse and Goluboff Score

Mr. Althouse sang Lohengrin's Narrative and the Prize Song from Die Meistersinger with superb voice and interpretative and dramatic ability. Prolonged applause elicited as encores Siegmund's Love Song from Die Walküre and Nur Eine Waffe Taugt from Parsifal.

Master Goluboff, who played the Allegro Moderato from the Tchaikovsky Concerto, caused quite a sensation. Unaffected in his boyishness, and displaying a ravishingly beautiful tone, a facile technique and a majority of conception far in advance of his years, he captivated his audience. He had to add as encore the Rondo Capriccioso by Saint-Saëns, and actually "stopped the show."

Mr. Raudenbush set the pace with the opening number, a spirited performance of the Finale from the Tchaikovsky Fourth Symphony. Two of the most exciting works of the evening were the orchestral ones performed with assisting organizations—Sibelius's Finlandia, with a chorus of 500 school children singing Dear Land of Home, and the Tchaikovsky 1812 Overture, the finale made stupendous with the massed high-



George King Raudenbush, Who Led the Harrisburg Symphony in Its Festival Closing of the Season

school bands—300 strong.

The Harrisburg Boy Choir, sixty honor students from the grade schools ranging from eight to twelve years, sang delightfully under the direction of William M. Harclerode. An adult chorus of 275 voices, composed of members from some of the music units of the Emergency Adult Educational Program, sang the Bridal Chorus from The Rose Maiden by Cowen and The Heavens Resound by Beethoven. The A Cappella choir of St. Nicholas Serbian Orthodox Church, Steven Cordas, director, presented Serbian folk songs.

Popular Interlude Music, which facilitated the movement of large choral groups, was conducted by David McNaughton, leader of the Commonwealth Band, and Breneman Fortney, leader of the Veterans of Foreign Wars Band. The concert concluded with Bach's choral prelude A Mighty Fortress Is Our God, transcribed for orchestra by Walter Damrosch, in which the audience joined with the orchestra and choruses, singing the well-known hymn.

SARA LEMER

ROTH QUARTET RETURNS

Booked for Tour of Pacific Coast,
Mexico and South America

The Roth Quartet, Feri Roth and Jenő Antal, violins; Ferenc Molnár, viola, and Janos Scholz, cello, returned recently to the United States after a highly successful European tour which included England, Holland, Switzerland, Italy, Hungary and Austria. This season, which marks the tenth anniversary of the founding of the organization is the eighth consecutive one in this country.

The schedule includes a master course in Greenwich, Conn., in connection with E. Robert Schmitz's master classes during July and August. They appeared on July 2, at Weston, Conn., in the Fairfield County Music Association series in the Sokoloff Barn. In October they will leave for twelve appearances in Mexico, November and December will be spent on the Pacific Coast, January and February in the East after which the quartet will go to South America.

The quartet will also record for the Columbia Phonograph Company and be heard in a series of NBC broadcasts during the summer.

CHATTANOOGA HOLDS NATIONAL FOLK FETE

Second Festival Held from May
14 to 18 a Colorful and
Authentic Pageant

CHATTANOOGA, TENN., July 10.—Musical and literary folk lore of the various sections of the United States was presented at the second National Folk Festival held from May 14 to 18 in Soldiers and Sailors Memorial Auditorium in this city.

Sarah Gertrude Knott of St. Louis, Mo., founder and national director, was in charge of the festival programs. Col. Richard L. Moore (father of Grace Moore, opera and film star), was general chairman of the festival and Neil J. Crowley was chairman of the executive committee with Arthur Veeder Snell, director of the Chattanooga Chamber of Commerce, as an ex-officio member of the committee.

Indian Tribes Picturesque

Among the most picturesque groups appearing at the festival were the Kiowa Indians of Oklahoma and the Cherokee Indians of North Carolina, who gave tribal songs and dances. Spanish folk songs were presented by a male quartet from the University of New Mexico, some of their music dating from the sixteenth century. Negro spirituals were sung by the Fiske Singers of Nashville, a chorus of 1,000 Chattanooga singers directed by David Collins, a former Fiske Singer; and by men of the C. C. C. Camp near Chattanooga. Songs of lumberjacks, miners, cowboys and chanteys and mountain music and dances were sung by other groups.

Richard Chase, associate director of the Institute of Folk Music at the University of North Carolina, and Mrs. Ida Eastburn of Springfield, Mo., were heard as soloists. Three folk plays were presented at the festival, Fixin's, The Last of the Lowries by Paul Green, and The Whippoorwill by Orrelle Fidar Cornelius.

T. F.

140 West Street Choral Society Gives Spring Concert

The second annual spring concert of the 140 West Street Choral Society, James M. Roche, conductor, was held in the auditorium of the Long Line Building on May 21. The soloists were Jeanne Le Vinus, contralto; Elsie L. Kormann, violinist. Kathleen E. Bowen and Natalie B. Pharo were the accompanists.

The society sang a group of folk songs arranged by Deems Taylor, Ernest Charles's Clouds, Schubert's Who Is Sylvia?, Palestrina's Adoramus Te and works by Stebbins, Robinson, Kountz, Weaver and others. The society is made up of employees of the New York Telephone Company.



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MUSIC ON THE SUMMER AIR WAVES

Chamlee Keeps Italian Folk Music Alive in Dialect Sketch Entitled Tony and Gus

THE idea behind the current NBC broadcasts called "Tony and Gus," in which Mario Chamlee, tenor, is starring, was hit on by accident one evening while the former Metropolitan Opera singer was visiting some friends in Connecticut. George Frame Brown, who had created



National
Mario Chamlee as Tony the Italian, and Gus, the Swede (George Frame Brown), in a Musical Interlude During Their NBC Dialect Sketch

the popular broadcasts, Main Street and Real-Folks, read him a sketch in Swedish dialect, and Mr. Chamlee, who had been

anxious to do something of the kind in Italian patois, began to carry on a conversation, using Italian dialect while Mr. Brown used Swedish. And that is how Tony and Gus came into being.

"The children who were listening went into stitches over it," said Mr. Chamlee, "so we knew it was funny. Mr. Brown wrote the first sketch and we made an audition. We had only two songs to begin with. The audition made a hit, so while on the Coast I thought out a lot of the material, and in Chicago I dug out a number of Italian folk songs with the assistance of Gennaro Papi.

"It's difficult, for some reason, or rather, it was difficult, to get the shops in the Italian quarters of either Chicago or New York to give us the typical folk-songs we wanted, but now that we're going strong we have them sent us from all sides. As a matter of fact, in many cases, some of my best songs have been sent me by persons who said they hadn't sung or heard the songs since they were children, but thought I might care to have them. So, you see, I feel I am really doing a work of some importance in keeping alive a lot of that beautiful music."

That Mr. Chamlee has found a fertile field is proved by the fact that to date he has sung eighty-two songs without a repetition. Mrs. Chamlee (Ruth Miller) has joined the hour occasionally, playing the part of the "girl next door." The sketch is heard over a WJZ network every evening except Saturday and Sunday.

Frances Nash, pianist, will be the final soloist in the WOR series featuring women pianists, according to her manager, Evelyn Hopper. She will play with the orchestra, and also a group of solos.

FRANK BLACK LEADS NBC SYMPHONY SERIES

General Music Director Conducts Programs of Varied Content Over WJZ Network

Beginning a new series of NBC Symphony broadcasts on July 11, Dr. Frank Black conducted a program which was drawn entirely from Brahms's works and included the Academic Festival Overture and the First Symphony. This series is in addition to the String Symphony programs, which the general music director of NBC leads every Sunday evening. Dr. Black's



Dr. Frank Black, Who Conducts a New NBC Symphony Series

list for July 18 comprises the Prelude to Die Meistersinger, Kalinikoff's First Symphony and two Debussy Nocturnes. The hour-long concerts go over the WJZ network at 10 p. m.

Dr. Black gave a highly unusual program in the String Symphony broadcast on July 7, leading a charming Capriccio in Moto Perpetuo for violins alone by Paul Stoeving, Schönberg's Verklärte Nacht and three movements from Gustav's Holst's St. Paul's Suite. Joseph Knitzer, violinist, winner of the Schubert Memorial Award, was soloist on July 14, playing Bach's Concerto No. 2 in E.

Appearing as pianist in the Music Guild hour on July 11, Dr. Black played the Schumann Quintet with the NBC String Quartet.

Wallenstein New Musical Director of WOR

Alfred Wallenstein, first 'cellist of the New York Philharmonic-Symphony, who has been conducting a Sinfonietta over WOR for the past two years, has been appointed general musical director of that station, according to Alfred J. McCosker, president of the Bamberger Broadcasting Service. He succeeds George Shackley.

Jansen Leads Sibelius Program

A special program in honor of the seventieth birthday of Jean Sibelius, was conducted by Werner Janssen over a WEAF network on June 27. The composer sent word that he enjoyed Mr. Janssen's interpretations of the Fifth Symphony, and two shorter works. Carl Engel was commentator.

Kostelanetz Conducts for Pons Film

André Kostelanetz, CBS conductor, left by plane on July 3 for Hollywood in response to a wire from Lily Pons, to conduct for the Metropolitan Opera soprano's first film, Love Song. He was released by Columbia from a new series which he was to conduct in order to assist in this RKO picture.

If you were in Hollywood—

YOU might have heard about—but probably would not have been present at those dinners which Winfield Sheehan and Maria Jeritza exchanged recently. The report is that they were simply gorgeous! Sheehan, called "Winnie" for short, is chief mogul on the Fox lot, and Jeritza is—well, who doesn't know who Jeritza is? Emulating Alice Longworth's policy of giving little dinners to big people, only the select were there. But before this gets into print, you will probably have read about a great big contract which the blonde Viennese soprano has safely tucked away.

AND had you been on the Paramount lot when sixty singers were preparing the hymn in Cecil B. DeMille's Crusaders, you would understand whence that note of exaltation. There had been the usual amount of wise-cracks among those bass singers, accounting, probably, for several poor takes. All at once, DeMille, who had been sitting quietly by, spoke up.

"With your minds on such matters," he said, "it is no doubt beyond your comprehension that there have been, and are men who would die for an ideal. And while you are evidently not in that class, it is up to you to portray the spirit of those who did. That is the spirit of enthusiasm and exaltation you are to express, and that is the spirit I expect to get."

The next recording was a "take." The music, incidentally, was conducted by Irwin Talbot, for fourteen years a conductor in Paramount's New York studios, except for a trip to the Coast now and then. Previous to this visit, he was brought West for The Vagabond King.

YOU would have had the thrill of your young life at the annual luncheon of a certain women's music club. The director of a light opera company was holding forth on the relative merits of light and grand opera, with light opera leading by several necks. He did not notice that Margaret Matzenauer, a guest of honor, was becoming warm under the collar. Finally, with one of those majestic sweeps which have made her Amneris and Brangäne so regal, she left the room, muttering that "being a lady, she could not reply to the gentleman in the manner he deserved."

— film —

Kneisel Memorial Program Given

In connection with the movement to establish a memorial to the late Franz Kneisel, founder and first violin of the celebrated Kneisel String Quartet, the Marianne Kneisel String Quartet, headed by the noted musician's daughter, broadcast a program over the WJZ network on June 27. The quartet played Dvóřák's American Quartet.

Julius F. Seebach Appointed Program Director for WOR

Julius F. Seebach has been appointed Director of Program Operations for Station WOR. Mr. Seebach, a well-known figure in broadcasting, assumed his new duties on June 10. He held the same post for five years with the Columbia Broadcasting system, following several years with the same organization as program director.

Some Musical Highlights on the Air

(Eastern Daylight Saving Time, P. M., unless otherwise noted)

Sunday:

- 10:30 (A.M.)—WJZ — Walberg Brown String Quartet. From Cleveland.
- 12:30—WJZ—Concerts Intime. Orchestra and soloists.
- 1:00—WOR—Eddy Brown, sonata recital with pianist.
- 1:00—WABC—Compinsky Trio.
- 2:30—WEAF—Series from Chautauqua. Symphony, Stoessel conducting.
- 3:00—WABC—Symphonic Hour, Barlow conducting.
- 4:00—WJZ—Band, orchestral and ensemble concerts from National Music Camp, Interlochen.
- 7:30—WEAF — Arco Program with Sigurd Nilssen.
- 8:00—WJZ—String Symphony, Frank Black conducting.
- 8:00—WEAF—Chase and Sanborn. Major Bowes's Amateur Hour.
- 8:00—WOR—Women pianist series.
- 8:30—WABC—Gulf Variety Show with James Melton, Hallie Stiles, The Revelers.
- 10:00—WOR—Impressions, with Richard Maxwell, Verna Osborne.

Monday:

- 2:30—WJZ—NBC Music Guild. Chamber music.
- 4:00—WEAF—Woman's Radio Review, Littau conducting.
- 7:15—WJZ—Mario Chamlee and George Frame Brown—Tony and Gus. Occasionally with Ruth Miller (Mrs. Chamlee). Every day except Saturday and Sunday.
- 8:30—WEAF—Firestone Tire Series with Richard Crooks, Gladys Swarthout, Nelson Eddy, Margaret Speaks.

Tuesday:

- 1:30—WEAF—NBC Music Guild. Chamber Music.

8:00—WOR—Little Symphony. James conducting. Soloists.

- 9:30—Eastern NBC network, not including WJZ — Hands Across the Border, Littau conducting.
- 10:00—WEAF—Palmolive Beauty Box Theatre. Operettas.
- 12:30 (A.M.) — WABC — Portland Symphony from San Diego Exposition, van Hoogstraten conducting. (Also Thursday at same time. Saturday at 7 P.M. After July 18, concerts by Mormon Tabernacle Choir, Seattle and San Francisco symphonies.)

Wednesday:

- 4:00—WABC—LaForge-Berumen Musicale.
- 9:00—WJZ—Vince with John Charles Thomas in Our Home on the Range.
- 9:00—WOR—Alfred Wallenstein's Sinfonietta.

Thursday:

- 2:30—WJZ—NBC Music Guild. Chamber music.
- 8:00 (8:15, 8:30) — WOR — Opera from Lewisohn Stadium, Smallens conducting.
- 10:00—WEAF—Kraft-Phoenix Cheese. Paul Whiteman. Helen Jepson and others.
- 10:00 — WJZ — NBC Symphony Hour, Black conducting. Brahms series.

Saturday:

- 3:00—WABC—On the Village Green. Barlow conducting.
- 3:30—WEAF—NBC Music Guild. Chamber Music.
- 8:30—WOR—N. Y. Philharmonic-Symphony from Lewisohn Stadium. Iturbi conducting.
- 9:00—WABC—Columbia Concert Hall. Barlow conducting. Soloists.

Ensemble and Vocal Works Reveal Great Merit

Kroll's Brief Pieces for String Quartet Are Excellent

Four Characteristic Pieces (New York: G. Schirmer, Inc.) by William Kroll, well known as a violinist, head of the Kroll String Sextet, are without doubt the best example of new, brief pieces for string quartet that have come our way in a very long time. Mr. Kroll has on occasions played some of his violin compositions in his recitals, but beyond that we have hardly thought of him as a composer.

These four pieces, Little March, Magyar, The Ancient and Cossack, are written for the four strings with superlative skill, and will unquestionably sound. Mr. Kroll's compositional technique is worthy of high praise, as are the materials used in the pieces. There is a leaning here and there toward advanced contemporary harmonic feeling, but there is a solid melodic basis evident, too. The third piece, The Ancient, is based on a Hebrew melody.

In American chamber music composition Mr. Kroll immediately deserves a place for these Four Characteristic Pieces. In our opinion they mean much more than a long quartet in regular form.

Ondricek Edits Tartini Violin Concerto in Notable Fashion

One of the most noteworthy contemporary editions of an old Italian masterpiece is that made by Emanuel Ondricek of a hitherto unknown Concerto in A by Tartini (Vienna: Universal Edition. New York: Associated Music Publishers, Inc.).

A prefatory note states that the concerto is "freely treated from old manuscripts," which may mean that Mr. Ondricek has included in it thematic material from several Tartini concertos. Be that as it may, he has molded the old Italian master violinist's themes into a well rounded work, formally and musically engaging, which concert violinists will welcome. There are three movements, an Allegro ma non troppo, a brief Adagio and a brilliant final Allegro assai. For the first and last movements Mr. Ondricek has composed excellent cadenzas, that for the first movement being especially notable.

The concerto is technically of great difficulty and should be attempted only by violinists who have studied long and seriously. The piano part is made with sterling musicianship, is most comprehensive, sounds full and lies well for the hands. Mr. Ondricek has written it in today's piano idiom, without losing any of the magical old music's flavor. In preparing this concerto for publication he has, indeed, enriched the violin literature. A.

Novelties by English Modernists for Viola and 'Cello

For a new Sonata for viola and piano by Arthur Bliss (London: Oxford University Press) the neglected viola player will doubtless rise up and call the English composer's name blessed. Not that he is likely to warm to every page of this extended work, especially if he is not modernistically inclined, but in view of the scarcity of large-scale compositions written in the idiom of his instrument in team-work with the piano, and the fact that there is some exceedingly grateful writing for it in this

novelty, he will welcome it, and particularly the first movement, as a special opportunity.

The work, which officially runs twenty-eight minutes in performance, is designed in three movements and a coda, the first movement being outstanding in musical sig-



Arnold Bax, Who Has Written a Sonatina for 'Cello and Piano in Characteristic Vein

nificance with a fine soaring main theme that admits of expansive treatment and that reappears, appropriately, at the end of the work in the elaborate coda. The longish Andante, with its many changes of rhythm, is of less salient character, but the Furiant of the third movement has both a rhythmic and a harmonic bite that makes it singularly effective. As is to be expected from this composer, the dissonances are frequently pretty acrid and it should be noted that the sonata is only for players of mature artistic powers. It is dedicated to Lionel Tertis.

Also from England comes a Sonatina for 'cello and piano by Arnold Bax (London: Murdoch, Murdoch & Co.), in which one of the most uncompromising of English modernists has written in his characteristic vein of gratuitous dissonance. A work of somewhat small dimensions, as its title implies, it is divided into three short movements. The most ingratiating material is found in the second, which has the character of a modal folksong, while the third is concerned with a theme that suggests a deliberately paced folk-dance; but both movements are sicklied o'er with the pale cast of a too self-conscious individualism in harmonic treatment. As in most of Bax's other music, one longs for a less studied sophistication and a more wholesome simplicity. The composer has dedicated his work to Pablo Casals. L.

Piano Music and Songs of Merit

New piano issues of Harold Flammer, Inc., include a variety of good things. Among them are Francis Gwynn's Up and Down the Mountainside, a teaching piece, with a preparatory and harmonic an-

alysis on the page opposite the first page of music; Mana-Zucca's Cuban Dance, in habanera rhythm, for more advanced players, and a set of Seven Educational Pieces by Walter Rolfe, well known as a composer of teaching music. These seven are, What Fun, Snow Flakes, Kickapoo, Heap Big Injun, Rain, Spring Flowers and Meow! They are easy technically, some of them printed in extra large notation to facilitate reading by little folk. A single descriptive educational piece is Michael Aaron's Darktown Revellers. Katharine Allan Lively's Bye-lo, Dolly Dear is a very pleasing lullaby.

The same publisher offers some new songs. Among them are Keith Crosby Brown's Singin' a Song, with its clever banjo-like accompaniment, dedicated to Lawrence Tibbett, and Lee Jones's popularly inflected Sleep, Till the Day-Break, words by William Duflock and Alfred Marlhom, for medium or high voice, and Minnie T. Wright's sacred song, Abide With Me, published for high and low voices.

As in the case of previous Flammer publications, the engraving, printing, paper and thoughtfully prepared title-pages are of high quality.

New Band Material Interesting

New band compositions issued in the Witmark Instrumental Library again show the vital interest which the firm of Witmark takes in contemporary band music. Full scores and parts are published. Notable among them is the first movement, Overture, of Paul Fauchet's Symphony in B Flat, revised for American bands by James R. Gillette, much finer music than the Finale from this symphony, published previously by this firm, and is an ideal concert number. There is an attractive piece called Mood Mauve by R. S. Howland, a brilliant Tarantella by G. E. Holmes, a tone poem called Vistas by Mr. Gillette, in which he paints skillfully for his wind instruments and his transcription of Bach's Choral Prelude, We All Believe in One God, a finely planned transcription of organ music to the medium of symphonic band.

Here is material difficult to surpass for concert and high school organizations, prepared and published authoritatively in editions of superior quality.

The same firm now offers the Finale from Oscar Böhme's Sextet, Op. 30 for three trumpets, horns (the horn part may be played by trombone or baritone), trombone (or baritone), and tuba. The third trumpet part may also be played by a horn.

Haubiel's Mother Goose Songs Are Attractive

The first issue of The Composers Press, Inc., New York, to reach us, is Charles Haubiel's Mother Goose Songs, a set of fifteen little songs to sing to children. Mr. Haubiel, better known as a composer of concert music, shows here a marked talent for simple, tuneful writing. He has composed anew, in admirable fashion, Bye, Baby Bunting; Old Mother Hubbard; Little Boy Blue; Baa, Baa, Black Sheep and many of the other popular verses, making them neither vocally nor pianistically taxing.

They are published in an attractive album, with full page illustrations cleverly done by Elizabeth Ellender and Katherine Beverly. The book is dedicated to Josephine Wolverton.

Dumler's Stabat Mater Issued in Piano-Vocal Score

A Stabat Mater (New York: J. Fischer & Bro.) by Martin G. Dumler, Mus. Doc., Op. 40, for solo voices, chorus of mixed voices, orchestra and organ is a splendid example of a contemporary composer's treatment of the famous old poem by Jacopone da Todi.

The work had a successful first hearing at the recent Cincinnati May Festival. It is substantial music, written with genuine

skill, and with a deep penetration of the text by a musician of unquestioned erudition. The piano-vocal score, now issued, is well reduced and gives the reader a satisfactory idea of the orchestral score. Dr. Dumler writes good counterpoint, and his management of the choral, as well as the solo voices, is that of a composer who has studied his art seriously and thought profoundly about the task before him.

There is much harmonic freedom in the writing, but at all times a definite thematic flow to engage the listeners' attention. For a work of its type, it is not unduly difficult for the chorus to sing. The solo parts call for artists of marked ability, such as Helen Jepson, Kathryn Meisle, Richard Crooks and Keith Falkner, who sang them in the world premiere. A.

—Briefer Mention—

Part-Songs

For Women's Voices With Piano

Sun, and the Warm Brown Earth. By Gena Branscombe. To an attractive poem by Mary Henderson, this ever able composer has written bright and melodious music and set it splendidly for her choral medium. A stirring closing piece for a group. (Birhard.)

Three-Part

A Promise, My Annabelle. By Eleanor Everest Freer. Two contrasted pieces, the first a quiet mood, lyrical and expressive, the second light with a touch of humor in its text. Easy to sing and play. (Music Library of Chicago.)

Songs

To a Young Gentleman. By John Alden Carpenter. This charming song, one of a set of four originally published as a cycle called Water-Colors, is now issued singly. It is for a medium or high voice. The poem is a Giles translation of an old Chinese ode, the text being, Don't Come in, Sir, Please, more familiar in Cyril Scott's setting. (Schirmer.)

Rain at Night. By Grace Leadenham Austin. A charming light song, with a delectable piano accompaniment. High and low keys. (J. Fischer.)

Sacred Songs

My Redeemer Lives. By Harry Gilbert. A remarkably well written work, including an expressive recitative at the opening, followed by a cantilena of appealing quality. Ave Maria. By Father Connor. A not particularly churchly, but vocally effective setting of the famous Latin text. High and low keys of both songs are issued. (J. Fischer.) A.

Choral Works

Missa Sanctae Crucis. By E. Titcomb. Evidently written for the use of Episcopal rather than Roman Catholic choirs, this music has real traditional flavor, many of the sections being developed from chant-like motives. With its fine contrapuntal treatment, this work is worthy of the best ecclesiastical traditions. (Carl Fischer.) McK.

Song Albums

Bella Italia! Newly Set by Franz Burkhart. A collection of twenty Italian folk-songs, including some real gems, which Herr Burkhart has provided with nicely conceived accompaniments, simple in character and decidedly appropriate. The Italian texts are printed under the vocal line, with German versions by Fritz Koseika. In each case the province from which the song comes is indicated, the melodies stemming from Naples, Venice, Lombardy, Sicily and Tuscany in the main. (Universal.)

Hallelujah! A Christmas album, which may be used for voice and piano, or for piano alone. Alexander Steinbrecher is the editor and the material is drawn from the works of Bach, Handel, Corelli and the chorale, Dies ist der Tag, der Gott gemacht. The album is beautiful in appearance, with a reproduction in color of Dürer's Birth of Christ on the cover. (Universal.) A.

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Diversity Keynote of Book Output

A Short Text in Elementary Harmony by Carl Paige Wood

The Texture of Music (Boston: Bruce Humphries, Inc.), by Carl Paige Wood, professor of music at the University of Washington, is a brief manual of elementary harmony so arranged that it might be used as a class text. In its 161 pages the book does not attempt to cover the whole range of harmony, nor does it exhaust even that small preliminary portion which the author has elected to treat. It is a useful work, however, and sound technically. The seventh chord and the dominant ninth are the most complex harmonic material presented although suspensions and anticipations, form and modulation are discussed briefly.

Mr. Wood places proper emphasis upon harmony study through the ear rather than through the pencil-point. Figured bass has been discarded, and musical examples reduced to a minimum, the latter being based upon the author's belief that searching out his own illustrations should prove of more benefit to the student. R.

Lazare Saminsky Writes of Hebrew Music in Scholarly Fashion

Music of the Ghetto and the Bible by Lazare Saminsky (New York: Bloch Publishing Company) is the work of a scholar and the product of deep research into the musical lore of the Hebrew people. Age-old ritual chants, synagogal song, biblical cantillations, Hebrew music, past and present in its alternate absorption and rejection of music foreign to its own nature and ancestry, are all included in this volume.

Mr. Saminsky ably differentiates between the Hebraic and Judaic in the tonal art: the former containing all the "old, calm magnificence" of structure, and the latter, "feverishly stringent and neurotic."

The chapter on Classics and Iconoclasts is thought-provoking whether one agrees with the author or not and Mr. Saminsky's thorough-going scholasticism never prevents the book from being thoroughly readable, or even inspired at times by a stinging vehemence that is but a counterpart of racial fervor. P.

Richards's Cyclopaedia for Children Includes Musical Material

Music shares the pages with elementary astronomy, articles on reptiles and amphibians, mediaeval and British history and childhood amusements in volumes three and four (bound as one book) of Richards's Cyclopaedia (New York: J. A. Richards's Inc.). James Albert Richards is managing editor and director of art for the cyclopaedia, which is edited by Ernest Hunter Wright and Mary Heritage Wright. The text is written simply and lucidly for

children and is copiously illustrated. The musical portion includes a brief history of the arts and short biographies of important composers. R.

Charles O'Connell Writes The Victor Book of the Symphony

The Victor Book of the Symphony by Charles O'Connell (New York: Simon and Schuster), attempts to define for the general public, 240 outstanding orchestral works by composers from Bach to Schönberg and Stravinsky. However, Mr. O'Connell is fortunately alive to the risk of binding music to dogma and he wisely endeavors to act only as the springboard point of departure for the listener's imagination.

A foreword by Leopold Stokowski, an excellent analysis of the instruments of the modern orchestra with photographs of these; of contemporary composers and conductors, a glossary of musical terms, discussions of the concerto and symphony form and a list of modern Victor recordings, serve to make this as inclusive as a general survey is ever likely to be. It is extremely well written. P.

Music Teachers National Association Proceedings Published

The volume of Proceedings of the Music Teachers National Association at its annual meeting in Milwaukee in December, edited by Karl W. Gehrken and published in Oberlin, O., includes statistics and general information pertaining to the organization, as well as papers and addresses given at the meeting. Thirty-two lectures of much interest and importance to teachers and musicians in general are given in full, in addition to ten committee reports.

Walford Davies and Harvey Grace Write a Useful Aid to Worship

Music and Worship by Walford Davies and Harvey Grace, (New York: H. W. Gray Company), discusses music as an aid to the church service and offers advice that should be (and evidently is not, judging by the need for it), prevalent knowledge of the clergy and parishioners everywhere. And for this deficit, those chapters dealing with Chants and Chanting, Hymns and Hymn Singing, Cantic Settings, Anthems, Voluntary Music, Diocesan and Other Festivals, Congregational Singing and Solos and Soloists, supply adequate and helpful information. The book is well and entertainingly written. P.

An Inept Book on Organ Music
The Organ and its Music (New York: E. P. Dutton & Co., Inc.), by A. C. Delacour de Brisay would seem, from its title, to be a fascinating book. But it is in fact an inept and singularly uninteresting one. The author attempts to give us an histori-

cal survey of the instrument's development, a chapter on the growth of organ music to Bach, something about the romantic revival, the evolution of key action, the esthetic of the organ and a chapter on organ records, with a list of discs made by several companies.

Musicians as a class are generally not much interested in the organ; they look down on it. This book will not influence them, we think, to alter their view upward.

As far as this book is concerned, there is no school of organists in this country, nor of organ composers; as far as the list of recordings goes there are no American phonograph companies. Once more we find the insular British attitude displayed toward an art, in which a generous attitude might well be taken by a country, which, although a contributor to it, can not be considered the leader in it. A.

Among the Discs

BEETHOVEN: Sonata in A, Op. 47. Yehudi Menuhin and his sister, Hephzibah, have made a recording of this epochmaking sonata, popularly called the Kreutzer Sonata, which they have played in public during the last year, both here and abroad. It is a well planned and executed performance that these two prodigiously endowed young musicians have put to their credit, one that pulses with life and at the same time pays due respect to the traditions of the music. The sonata is issued in an album, containing four discs. Victor Musical Masterpiece Series, M-260.

BORODIN: Quartet in D Major. A fine album for the amateur. Four records, of which seven sides are devoted to a splendid reading of this once engaging music. It is fading fast, and reveals, at almost every point, its lack of fundamental structure. The Pro Arte Quartet of Brussels gives of its best. The eighth side is a charming performance of the delightful Orientale by Glazounoff, from his set of Novelettes, Op. 15, for string quartet. Victor Musical Masterpiece Series, No. M-255.

DEBUSSY: Prelude to L'Enfant Prodigue. Moszkowski-Sarasate. Guitarre. Jascha Heifetz plays these two brief pieces enchantingly, the first on muted strings with melting tone and exquisite phrasing, the second with the fiery quality demanded by a Spanish dance. The accompaniments are excellently done by Arpad Sandor. One ten-inch disc. (Victor.)

MOZART: Eine kleine Nachtmusik. This charming serenade for string orchestra in four movements is played on two discs by the string section of the Minneapolis Symphony conducted by Eugene Ormandy. In spite of many excellent features, the performance is unnecessarily vigorous at times. In the first movement the conductor allows himself too much liberty in the matter of pauses at the close of certain measures. This surely is a work which should be played strictly according to the indications of the printed score. Apparently Mr. Ormandy does not think so. One twelve-inch and one ten-inch disc. (Victor.)

SPALDING: Etchings. One of Albert Spalding's best compositions, a set of variations on an original theme, is here beautifully played by him with the able assistance of André Benoist, his *fidus Achates*. It is an exquisite work, the loveliest of the variations being the one called Happiness, despite its strong César Franck leanings. Instead of the usual explanatory brochure, there are descriptive comments on the inside front-cover of the album of three ten inch records. These notes contain an error; Happiness does not occur on the first record but on the first side of the second record. Victor Musical Masterpiece Series No. 264.

RAVEL: Alborada del Gracioso. An exceptionally well made recording of this brilliant piece, which in my story may not matter very much, but Ravel's list stands up well, superior to La Valse and the dreadful boléro. It is recorded by Eugene Ormandy. One twelve-inch disc. (Victor.) A.

Louise Lerch Fulfills Many Oratorio, Concert Engagements in Season



Trinity Court
Louise Lerch, Soprano, Has Appeared Widely as Soloist in Bach Works

Louise Lerch, soprano, has filled a number of engagements during the past season in most of which she appeared in the capacity of soloist.

Miss Lerch sang solo parts in the St. Matthew Passion and the B Minor Mass of Bach when these works were given in the Bach Festivals at Reading, Pa., on April 27 and at Bethlehem, Pa., on May 17 and 18. During December she sang in Verdi's Requiem at Chattanooga, Tenn., appeared in a group of Schubert songs with the Minneapolis Symphony in February, and was soloist in Bach's St. John Passion in Pittsburgh on May 2.

She again sang in the B Minor Mass in Newark, N. J., on May 9, and was heard in concert at California, Pa., on May 27 at the State Teachers College. On Sept. 30 she is to appear as soloist in Bach's Magnificat at the Worcester Festival. Miss Lerch is soloist regularly at the new East Liberty Presbyterian Church, Pittsburgh. She was graduated from the Curtis Institute at its second commencement, held in Philadelphia on May 19.

Tokatyan Under Haensel & Jones Management

Armand Tokatyan, tenor, a former member of the Metropolitan Opera Company, has recently signed an exclusive contract for a term of years with Haensel & Jones for concert appearances.

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American Works Have Prominent Place in New York Relief Symphony Lists

THAT 104 American compositions have been played in the ten months from Sept. 15, 1934, to June 15, 1935, by the several symphony orchestras of the Works Division of New York's Emergency Relief Bureau is justly a source of pride to the Concert Unit of which George Crandall is manager and F. M. Plotner, supervisor of programs and soloists. In a well-printed little booklet containing a foreword by Mr. Crandall: statistics on the music played at these concerts are given in full, and American works are listed separately so that it is easy to see the splendid results of such enlightened program-making. These native works are in proportion to the total of works played as 104 is to the total of 392—almost one-third. It is truly a record to be proud of.

Mr. Crandall gives his thanks to the advisory committee, which includes Chalmers Clifton, chairman, Douglas Moore and Roger Sessions; to Daniel Gregory Mason as adviser, and to the staff conductors, Eugene Plotnikoff, Harry Meyer, Gerald McGarrahan, Franco Autori and Jacques Gottlieb. The city of New York may well be grateful to them also, and to a policy which has consistently brought our composers to the fore.

The American figures reveal interesting things. In the total of 104, composers represented were 67, there were 220 performances all together and each work received 2.12 performances as an average.

Names in the list range pretty thoroughly through the American field—from MacDowell and Chadwick to such modernists as Copland, Sessions, Cowell and Berckman, for example. Henry Hadley leads with seven works performed; Arthur Hartman, Mr. Mason and James P. Dunn had four each; Mabel Daniels, David Diamond (winner of the Whiteman scholarship), Mr. Moore, John Powell and Bernard Rogers, three apiece.

Among lesser known names are George S. Chase, William S. Eadie, Clark Eastham, Rudolf Forst, George Foster, Kurt Hintz, Leo R. Lewis, Nat Matlin, Charles Naginsky, Harold Orlob and Robert Rogers.

Symphonies Are Seven

Seven symphonies are on the list, the composers, Balendonck, Beach, Cesana, Dunn, Gutman, Hadley and Moore. Works requiring soloists are represented by Hadley's 'Cello Concerto, Edward Burlingame Hill's Concertino for piano and orchestra, Hintz's Violin Concerto, Mary Howe's Poème (with voices), Mason's Prelude and Fugue for piano and orchestra and his Russians, with baritone solo, Moore's The Congo (with

voices) and Harold Morris's Piano Concerto.

When you realize that in addition there are represented such musicians as Samuel Barber (Prix de Rome this year), Chasins, Giorni, Griffes, Roy



De Vos
George Crandall, Manager of the Concert Unit of the Works Division of the ERB of New York

Harris, Kramer, Maganini, Quincy Porter, Stoessel, Taylor, Wagenaar, Whithorne and others, you will see that the planning has been excellent. One of the two oratorios given was American as well—Horatio Parker's Hora Novissima.

A word also about the compositions in general—the 288 after the Americans are deducted. An effort has been made here, too, to get away from the beaten path, although the latter is well enough trod. We find little-known works by Elgar, Purcell, Bruckner, Chausson, Gluck, Svendsen, Geminiani, Milhaud, Bruch, Debussy (Sirens), d'Indy (prelude to Fervaal), Villa Lobos, Lully, Revueltas and Ysaye sprinkled among Bach, Brahms, Beethoven, Tchaikovsky, Wagner and Mozart. It is a stimulating list and well worth studying.

F. Q. E.

BEREA BACH FESTIVAL

Riemenschneider Directs Annual Event—Two Concerts and Mass Given

BEREA, O., July 10.—The third annual Bach Festival of the Baldwin-Wallace Conservatory of Music was held on June 7 and 8, with Albert Riemenschneider, head of the school, as director. Friday afternoon brought chamber music, followed in the evening by choral and orchestral works, with harpsichord solos in each program by John Challis, of Ypsilanti, Mich. Both Saturday concerts were devoted to the B Minor Mass. A chorus of seventy with an orchestra of thirty-five, conducted by Mr. Riemenschneider, presented a vigorous and reverent performance. The student orchestra was augmented with several members from the Cleveland Orchestra.

These soloists appeared in the four concerts: Mrs. Rexford Babb, Akron; Florence W. Kelly, John O. Samuel, and Lila Robeson, Cleveland; Emily Stretch, Berea; and Arthur Hackett, Ann Arbor. Miss Robeson's Agnus Dei

and the singing of Mrs. Babb, soprano soloist in the Mass, received great praise. Besides Mr. Challis, instrumental soloists were Carl G. Schleur, pianist, and L. N. Kurdjie, and Clarence Wenger, violinists. Cembalo and organ accompanists were Delbert Beswick and William Cook.

This annual festival is made possible through contributions from guarantors. E. A.

DULUTH HEARS REQUIEM

Symphony and Chorus Join in Verdi Work under Paul Lemay

DULUTH, July 10.—The newly-formed symphony chorus joined with the Duluth Civic Symphony for the first performance here of Verdi's Requiem in the Armory on May 24. A capacity audience applauded Paul Lemay, conductor, and the soloists, including Myrtle Hobbs Johnson, soprano; Eileen Ristine, contralto; Sidney Morterud, tenor, and George Suffel, baritone, in this gala closing concert of the season.

Summer broadcasts, financed for the second year by the Chamber of Commerce, have begun, and both orchestra and chorus are being kept intact for the series of air programs. An artist series for next season, sponsored by the Matinee Musicale, of which Mrs. Robert W. Hotchkiss is the new president, will be announced shortly. Soloists with the orchestra next season will include Albert Spalding, Eunice Norton, Rose Bampton and Julius Huehn.

N. C.

Frances Pelton-Jones Plays Bach-Handel List at Greenwich

GREENWICH, CONN., July 10.—A program of works by Bach and Handel and their contemporaries was given by Frances Pelton-Jones, harpsichordist, assisted by Barbara Maurel, contralto, in a Salon Musicale at the Pickwick Arms on May 29. Miss Pelton-Jones's program included the Bach French Suite and Concerto in Italian Style, Handel's Air and Variations and works of Rameau and Scarlatti. Miss Maurel sang Handel arias, Songs of Secchi and Dr. Arne, and old British ballads.

Kneisel-Alden-Turner Trio Formed

The Kneisel-Alden-Turner Trio, violin, 'cello and piano, was originally the Kneisel-Hubert-Turner ensemble. With the departure of Marcel Hubert, 'cellist, from the group, John Alden, was recommended by William Willeke of the Juilliard Institute. The ensemble will conduct an extensive Community Concert tour next season in the East, Middle-West and South.

MUSIC FESTIVAL AT MOUNTAIN LAKE PARK

Second Annual Event Draws Throng to Resort in Western Maryland

MOUNTAIN LAKE PARK, MD., July 10.—The second annual Mountain Choir Festival under the direction of Rev. Felix G. Robinson was held on June 23. The afternoon session included a contest between visiting choirs for cash awards, a rehearsal of the massed choir with orchestra, and an outdoor procession from the old auditorium to the platform of the amphitheatre which seats 5,000. In the evening the massed choir sang Luther's chorale Ein feste Burg arranged by Walter Damrosch, also the Sanctus from Gounod's St. Cecilia Mass with Harry Leonard of Morgantown, W. Va., as soloist.

Henry Holden Huss's anthem composed for the festival and entitled Lord, Make My Heart a Place Where Angels Sing, was also presented. The anthem is dedicated to Rev. and Mrs. Felix G. Robinson and the Mountain Choir Festival. Mr. Huss took part in the evening performance and Mrs. Huss served on the audition committee. The other work by the combined choirs was Handel's Hallelujah Chorus. Orchestral works were the Pilgrim's Chorus from Tannhäuser and Sibelius's Finlandia under the baton of G. Walter Fisher of Cumberland, Md.

Dorothy Victor, coloratura soprano, and Frank Cuthbert, bass, recently elected head of the department of music of West Virginia University were the soloists. Choral ensembles from West Virginia, Maryland, Virginia, and Pennsylvania participated.

Tulsa Civic Symphony Season Continues

TULSA, OKLA., July 10.—The Tulsa Civic Symphony, Roger Fenn, conducting, gave an OERA concert at Skelly Stadium on June 25, playing works by Massenet, Wagner, Luigini and Bizet. Three soloists, Tosca Berger, violinist, assisted by Mrs. Julian Thomas, harpist; Pauline Jackson, soprano, assisted by Albert Tipton and Eleanor Mitchell, flutist, interpreted music by Vieuxtemps, Donizetti and Chaminade. The symphony season will continue until Aug. 6.

A Correction

The photograph of the Cincinnati Festival chorus and the Cincinnati Symphony Orchestra taken during the performance of Elijah on May 21, published in the last issue of MUSICAL AMERICA, was erroneously credited to the Cincinnati Enquirer. The credit line should have read, "Courtesy Cincinnati Post."

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SEVITZKY ENSEMBLES PERFORM IN OUTDOOR AIDA



Fay
A Colorful Performance of Verdi's *Aida*, Sung in English by the Sevitzky Ensembles and Orchestra, Was Performed in the Open Air on the Estate of Mr. and Mrs. A. L. Hobson at Little Boar's Head, New Hampshire.

RYE BEACH, N. H., July 10.—Centralized at Rye and Little Boar's Head, from June 14 to 17 inclusive, the New Hampshire Garden Clubs Festival and Flower Show brought forward various groups in unique and beautiful pageants, dances, pantomimes and garden exhibits, together with an open air performance of *Aida*. To the best of our knowledge, this is the first thoroughly organized attempt of any group in the United States to present the arts of music, drama, dance and gardening upon so stupendous a scale.

Sponsored by the New Hampshire Federation of Music Clubs was a joint program of choral music by the Concord Choristers, Mrs. Annette Stoddard, conductor, and The Temple Choir, Harry C. Whittemore, conductor. Composers represented were Deems Taylor, Alex Matthews, Mrs. H. H. A. Beach, Purcell, Vittoria, Handel and others. The clubs were assisted by Pauline Remick, violinist.

Aida Outstanding

A foreign flavor was given the festival by a Swedish Pageant, directed by Mr. and Mrs. J. Urban Edgren of Boston, which brought forward the old authentic dances and folk songs of Sweden. The girls of Stonleigh College, Richard Currier, Ph.D., president, contributed a production of *The Lady of Shalott* in the Farragut House, but the most pretentious event of the festival was the performance of two acts of *Aida* conducted by Fabien Sevitzky and sung by Mr. Sevitzky's Vocal Ensemble, assisted by his Young Musicians' Orchestra. More than 2,000 persons assembled on the opera field of Mr. and Mrs. Arthur L. Hobson, Little Boar's Head, for the performance. The cast

included Misses Florence Madden, Edna Merritt and Louise Murray, and Messrs. Howard Harrington, John Colonna, Arthur Grenier, Edmund Boucher and Harry Kertzman.

It would be unfair to judge this presentation by Metropolitan standards, yet it must be conceded that these young singers leaned less heavily upon the prompter than many of their more experienced elders, with Howard Har-

rington giving an outstanding characterization of Radames. Had the costumes been selected with greater regard for the devastating effect of sunshine upon color, the brilliance of the musical pageant would have been greater. The youthful orchestra rose to the occasion with almost professional aplomb.

The honorary chairman of the festival was the Honorable H. Styles Bridges, Governor of New Hampshire,

and the general chairman was Mrs. A. Erland Goyette. The vice-chairmen were Mrs. J. Lillian Larrabee and Mrs. Lindsay T. Damon. The chairman of arrangements was Mrs. Arthur L. Hobson. The remaining members of the general committee were Mesdames Lloyd T. Allen, Harry Wilcook, William Darniell and William Champlin. Fay Lewis was treasurer and Ernest Colprit in charge of the commercial exhibits. GRACE MAY STUTSMAN

Cadman Returns from European Tour

A SUCCESSFUL European tour, climaxed by a two weeks' stay in the U. S. S. R., has been completed by Charles Wakefield Cadman, American composer, who returned to this country on the *Normandie* on July 8. Going first to England, Mr. Cadman was honored in London by a B. B. C. broadcast on May 16, when his *Thunderbird Suite*, among other works, was conducted by Stanford Robinson. A concert in Edinburgh, sponsored by the Society of Edinburgh Musicians, featured his *Sonata in G*, played by John Fairbairn, violinist, with the composer at the piano.

Subsequently visiting Norway, Sweden and Denmark, Mr. Cadman participated in an Oslo radio concert under government auspices, when he played his *Violin Sonata* with Berger and his *Trail Pictures* for piano; a concert at the home of Ambassador Phillips and a lecture-recital on Indian music. Critics seemed to be particularly interested in the American Indian flute as used by Mr. Cadman at this lecture and at another in Stockholm. A concert there was under American-Swedish auspices, and a broadcast again featured the sonata, with Beatrice Griffin-Ekstrom, violinist, formerly of the Detroit Symphony. Ruth Bryan Owen, American Minister to Denmark, entertained Mr. Cadman for a concert in Copenhagen.

Russian festivities began with a reception by fourteen Soviet composers including Dmitri Shostakovich in Leningrad, when there was an animated discussion of American and Soviet music. In Moscow, a broadcast over a nation-wide hook-up was sponsored by VOKS.

Mr. Cadman brought back a great

deal of Soviet music, including a new 'cello and piano sonata by Shostakovich and works by Miaskovsky, Glière and Knipper, which he plans to present in California. He declared that he was deeply impressed by the young Russian musicians and by the musical scene there.

Stops in Helsingfors, Berlin and Paris preceded Mr. Cadman's return. He left New York immediately for California, where he will be active in the California-San Diego International Exposition. A "Cadman Day" has been planned for Aug. 29, when the composer will play the piano part in his *Dark Dancers of the Mardi Gras*. He will also give a concert at Western Music Camp in General Grant National Park on Aug. 7.

Marcel Hubert and Emmy Thompson Give Benefit Concert

LLEWELLYN PARK, N. J., July 10.—For the benefit of the National Association for the Playgrounds, a benefit concert was given at the residence of Mrs. Albert Dodge Smith on the afternoon

of June 13, by Marcel Hubert, 'cellist, and Emmy Thompson, soprano. Mr. Hubert, accompanied by Arpad Sandor, played works by Veracini, Schumann, Ravel and others, and Miss Thompson sang the *Gavotte* from *Manon* and songs by Handel, Fauré, Harling and other French and American composers. The two artists joined in Braga's *The Angel's Serenade* and Holman's *Chanson d'Amour*. Benjamin King accompanied Miss Thompson.

Choirs of Drexel Hill Church in Concert

PHILADELPHIA, July 10.—The combined choir of the Drexel Hill Baptist Church, under L. Sarle Brown, conductor, gave an Evening of Sacred Song on June 9 in the church at Drexel Hill, Pa. The soloists were Ruth A. Atlee and Lu B. Neal, sopranos; Edgar C. Pyle, tenor; Mr. Brown, baritone, and Olive H. Davis, organist and accompanist. George Wetherill, tenor and director of music of the Glenside Methodist Episcopal Church, was the guest artist. Works by Schubert, Matthews, Macfarlane, and Sarjeant were sung. Mr. Brown is professor of voice and director of the School of Sacred Music of the Eastern Baptist Theological Seminary here.

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CONSERVATORY HOLDS GRADUATION EXERCISES

Jordan Hall Scene of New England Commencement—Concert Precedes Awarding of Degrees

Boston, July 10.—Graduation exercises of the New England Conservatory of Music were held in Jordan Hall on June 25, including addresses by Charles Warren of the board of trustees and a concert with Wallace Goodrich, director, conducting the orchestra, preceding the awarding of degrees. William Hadden and Hernando Diaz Lopez were awarded the honor of Master of Music, and degrees of Bachelor of Music were conferred upon twenty-four. Mr. Hadden majored in composition, playing his thesis, a concertino, entitled Folklore, with the orchestra. Mr. Lopez majored in musical research, his thesis being a paper on the Moorish-Arabic Influence on Spanish Music.

Among the candidates for Bachelor of Music, those winning particular honors were Shirley Bagley, piano, highest honors; Elizabeth Bradford Anderson, organ, honors with distinction, and Carol Lenore Wolfe, Edward Thomas Walters, composition, and Lillian Cutler Gardner and Mary Gertrude McGann, school music, honors. Diplomas were awarded to forty-five. Of these, twenty-three were in piano, two in organ, two in voice, five in violin, one in composition and twelve in school music. Donald Edwin Steele won highest honors, and Eleanor Moxcey Young, honors, both in piano.

Besides Mr. Hadden, those taking part in the concert were Miss Anderson; Josephine Yolanda Lupachini and Dorothy Evelyn Magill, vocalists; Betty May Wilcox, violinist, and Peter Louis Walters, pianist.

Juilliard Summer School Recitals Given

A series of programs has been given recently at the Juilliard Concert Hall under the auspices of the Juilliard Summer School. Guy Maier, pianist, gave a program of works by Debussy and Schumann and others on July 8; Muriel Kerr, pianist, was heard in recital on July 9 in works by Franck, Brahms, Debussy, Ravel and others; John Erskine gave a lecture on Contemporary Novels on July 10 and Sascha Jacobsen, violinist, performed compositions of Lalo, Nardini, Spalding, Debussy-Hartmann, Paganini-Kreisler and others in recital on July 11.

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Mark Walker Song Book Centenary



Durys

Visitors at the Big Southern Harmony Singing in Benton, Ky., Waiting to Join the Hundredth Anniversary Celebration of the William Walker Song Book

BENTON, Ky., July 10.—Centennial celebrations are rare in American musical life and the Big Southern Harmony Singing, held on the fourth Sunday in May was a noteworthy musical happening.

One hundred years ago William Walker left Spartanburg, S. C., with a sheaf of handwritten music sheets in his grip, in search of a publisher. He eventually found one in New Haven, Conn., and later in that same year was back at his singing schools—the cultural offsprings of colonial New England—with copies of the beautifully bound, Southern Harmony and Musical Companion, for sale. 600,000 copies were bought by country singers in the Up-land South before the Civil War. Its most recent edition appeared in 1854.

Periodic Southern Harmony Singings, folk-festive gatherings, began about 1840 and became widespread institutions during the ensuing quarter of a century. But they waned eventually because the supply of song books gave out. The Benton group, alone among such organizations, has persisted to the present, using tattered copies of the books which have been in constant service for eighty years and more.

At least ten thousand visitors were milling around Benton's courthouse square when, at ten in the morning, the forty singers opened their yellowed books in the court room and "tuned their voices" to re-sing such eighteenth century classics as William Billings's Easter Anthem and the sprightly spiritual songs of the Southern and Western Revival of nearly 150 years ago.

William Walker builded better than he knew: in putting down and publishing hundreds of the "unwritten" songs then current, he became an important folklorist generations before the word appeared in the English dictionary. The Benton singers are thus carrying forward a pure folk tradition without realizing it. Academic classifications do not interest them.

Their handbook has preserved, besides the singing-school types of song, such ancient ballads as The Romish Lady, of Inquisition times; Babe of Bethlehem, a beautiful folk-carol, and scores of folk-hymns set to tunes taken from worldly folk-songs like Barbara Allen, Lord Lovel, and Lord Randal.

Now the singers of this intransigent section are planning a centennial edition of their revered Southern Harmony. When the new books become available, the thinning ranks of singers may fill

out. Their average age at present is about seventy.

GEORGE PULLEN JACKSON

OBERLIN CHORUS HEARD

Olaf C. Christiansen Leads Musical Union in Commencement Concert

OBERLIN, July 10.—Oberlin's Musical Union, conducted by Olaf C. Christiansen, gave its second concert of the school year in Finney Memorial Chapel, on June 9, as its contribution to college and conservatory commencement activities. Five compositions were given, the composers represented being Bach, Handel, Beethoven, Brahms, and Franck. There were eight soloists. Members of the conservatory orchestra also assisted.

A choir festival, sponsored by Professor Christiansen and the A Capella Choir, was held in Oberlin on June 2. Eight church choirs attended this meeting which was arranged by Robert Yingling. This event was a result of the Church Music Conference held by the Oberlin Conservatory of Music last fall. Russell V. Morgan, director of music at Old Stone Church, Cleveland, and supervisor of music in Cleveland public schools, was guest conductor.

On June 14, at the Commencement concert of the school music department, Debussy's Blessed Damsel was a feature. There were also band, small ensemble and orchestra numbers, members of the class arranging and conducting familiar works for these mediums.

HOLDS SUMMER SESSION

Increased Enrollment Noted at Eastman School of Music

ROCHESTER, N. Y., July 10.—The summer session of the Eastman School of Music which began on June 24 to continue until July 27, is showing a marked increase in the enrollment of graduate students.

Under the direction of Raymond Wilson, assistant director of the Eastman school, the summer faculty is that of the regular scholastic year with the exception of Frederick H. Haywood, who returns from California to resume his classes in voice class teaching, and Lottie Ellsworth, who offers for the first time, a course in creative music for small children. Evening concerts under the management of Arthur M. See, the school's concert manager, have been given by Alexander Leventon, violinist, and Leonardo De Lorenzo, flutist; the Canadian Guild Choristers, and Irene Gedney, pianist. John Gurney, baritone, is scheduled to appear on July 19.

CONCLUDE SCHOOL YEARS

Two Cincinnati Institutions Hold Commencement Exercises

CINCINNATI, July 10.—The two prominent schools of music in this city held their annual commencement exercises on June 15. Those at the Cincinnati Conservatory were held in the morning and marked the close of the sixty-eighth year of the school's history. Seventeen Bachelor of Music degrees, one Bachelor of Letters, eleven Bachelor of Science in School Music and two Master of Music degrees were conferred. The Conservatory also bestowed upon Rabbi James G. Heller of Cincinnati the honorary degree of Doctor of Music. Dr. Heller, in addition to his duties as Rabbi of the Plum Street Temple and a member of the Cincinnati School Board, is a composer of chamber and orchestral music and is the author of the program notes for the Cincinnati Symphony.

The same evening, the College of Music of Cincinnati held its fifty-seventh Commencement exercises, conferring six Bachelor of Music, two Bachelor of Science in School Music and three Master of Music degrees.

B. C. T.

Chamber Music Series Continues at Weston

WESTON, CONN., July 10.—Five chamber music concerts are being given this summer at Music Hill under the auspices of the Fairfield County Music Association on five consecutive Tuesday evenings. At the first concert on June 25 the Gordon String Quartet played works by Mozart, Turina and Dvorak and at the second, on July 2, the Roth Quartet played music by Debussy, Haydn and Brahms with creative artistry. Among other artists to be presented are Harry Kaufman, pianist; Jacques Gordon, violinist, and Elizabeth Lennox, contralto. Mrs. Nikolai Sokoloff is chairman of the subscription committee.

R. L.

Ruth Posselt Appears in Recital at New Bedford

NEW BEDFORD, MASS., July 10.—Warm appreciation from both public and press was accorded Ruth Posselt, young violinist, at her appearance here in the New Bedford Hotel Ballroom recently. Her program included a Handel sonata, Mozart's Concerto D, the Vitali-Charlier Chaconne, and shorter works by Bloch, Levy, Arbos and others. Edna Stoessel Saltmarch, accompanist, shared in the long applause.

Brockton High School Orchestra Wins First Place in Competition

BROCKTON, MASS., July 10.—The Brockton High School Orchestra of sixty pieces conducted by George Sawyer Dunham, won first prize in Class A orchestras in the annual competition held last month at Newport, R. I., and sponsored by the New England Festival Association. For the past two years there has been no award, but previous to that the Brockton organization was a frequent winner.

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PROVIDENCE HEARS SCHOOL PROGRAMS

Light Opera, Instrumental and Choral Music Presented by Student Groups

PROVIDENCE, July 10.—The Brown University Glee Club, under Arthur W. Hitchcock, with E. E. R. Wallace, tenor, as soloist, presented its spring concert in Faunce Theatre on May 15. Outstanding numbers by the Club were Tchaikovsky's O Thou from Whom All Blessings Come, Forsyth's The Bell Man, Ivanoff's Bless the Lord, O My Soul, Abt's Laughing Song, and Bach's Now Let Every Tongue Adore Thee. Mr. Wallace sang numbers by Schubert, Del Riego and Haydn Wood, and there were two groups by the University Quartet. An original comic opera sketch, Fiddlesticks, by C. M. Owen, were sung and acted by the club.

The sixth annual festival of the combined bands and orchestras of the public schools was presented at the Benedict Memorial to Music in Roger Williams Park under the supervision of Dr. Walter Butterfield on May 26. Beethoven's Egmont overture, Luigini's Ballet Egyptian and the march from Tannhäuser were placed prominently on the diversified program. The following members of the faculty conducted: Edward J. Grant, James T. Boylen, May H. Hanley and G. Richard Carpenter.

"Pirates" Heard Twice

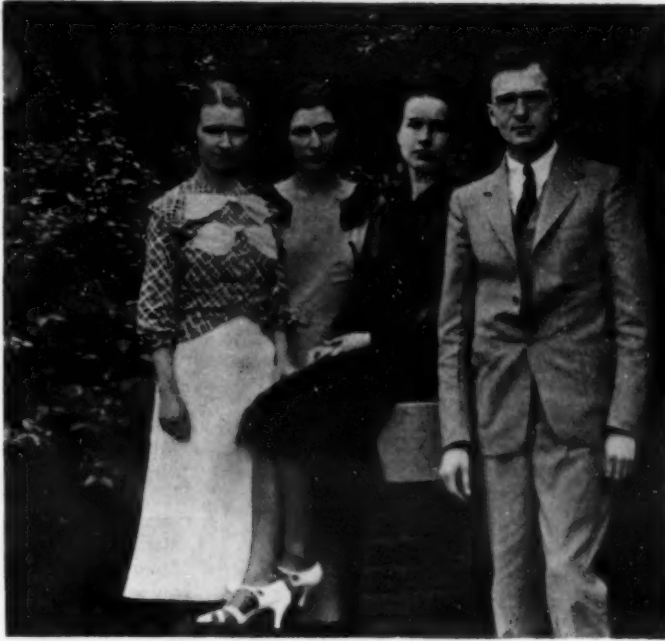
Gilbert and Sullivan productions have been frequent in recent weeks. The Men's and Women's Glee Clubs of Rhode Island State College gave The Pirates of Penzance in Edwards Hall under the guidance of Lee C. McCauley on May 15, and the Combined Glee and Music Clubs of the Rhode Island College of Education gave a concert presentation of H. M. S. Pinafore, directed by Elmer S. Hosmer on the same evening. The Jewish Community Centre sponsored The Pirates of Penzance in the Plantation Auditorium on May 14. Mrs. Samuel Starr directed the production and Benjamin Premack led the orchestra.

A program sponsored jointly by the Junior Chopin Club and the student orchestra of the Providence College of Music was heard in Plantations Auditorium on May 21. Rose Williamson, pianist, was soloist in Weber's Konzert-

Cleveland School Has Commencement

CLEVELAND, July 10.—The alumni of the Cleveland Institute of Music gave their annual recital on the evening of June 7 at the Institute. A week of commencement activities included an afternoon party for the graduates given by the alumni on June 8; a garden party given by members of The Women's Committee of the institute, June 11, and the annual class dinner on June 10.

Commencement exercises were held on June 13 in the recital hall of Samuel Mather House. The commencement address was given by Dean Chester B. Emerson, of Trinity Cathedral, following a short program of music by members of the graduating class. Degrees were presented by the president, Mrs. Robert H. Crowell, to the following: Lawrence Eugene Stevens, Master of Music; Birdie Roth, Harriet Virginia Dautel and Mignon Bryant Bennett, Bachelor of Music. The



Graduates of the Cleveland Institute of Music Were, Left to Right: Mignon Bryant Bennett, Birdie Roth, Harriet Virginia Dautel and Lawrence Eugene Stevens

stück, Op. 79, and Elena Rubiano appeared in Beethoven's Concerto No. 1. C. Edouard Caffier conducted. Other soloists were Constance Okell, harpist; Enid Mowry and Janet Francis, pianists, and Nellie Pawluc and Robert Gibbons, violinists.

Lucia Lancelotti gave a piano recital, assisted by Oscar Lozzi, pianist, in Churchill House on May 14. The principal item was the Schumann Concerto in A Minor, and the recitalist appeared in a solo group of Chopin and one of Bach and Handel.

ARLAN R. COOLIDGE

Festival Week of Music Held at Albany

ALBANY, N. Y., July 10.—A festival week of music at the Cathedral of All Saints was held here from June 3 to 8 under the general direction of J. William Jones, organist and choirmaster of the cathedral. A program of ecclesiastical music was heard on June 3, an organ recital was given on June 4, an evening of instrumental music on June 5, a recital devoted to the works of Dr. T. F. H. Candlyn on June 6, a service of the local chapter of the American Guild of Organists on June 7 and a choir festival on June 8 concluded the week observance.

Jeannette Vreeland to Sing in Hollywood Bowl Under Mengelberg

Jeannette Vreeland, who is touring the Pacific Coast, will make two appearances at the Hollywood Bowl on Aug. 2 and 10, under the baton of Willem Mengelberg. In one of these she will appear as Elsa in an abridged version of Lohengrin. Shortly before leaving for the West, Miss Vreeland was principal soloist at the festival at Keene, N. H. She has already been signed for an important engagement on Nov. 12, in New Orleans.

LOCAL ARTISTS IN LOUISVILLE EVENTS

Choral, Dance and Recital Programs Given at Season's Close —G & S Opera Popular

LOUISVILLE, July 10.—The 1934-35 musical season here is closing with many concerts by local musicians. A fine performance was given by the Louisville Chorus, under Frederic Cowles, with Ellen Lawrence Gardner as accompanist. The soloists were William Meyer, baritone; Jean Fleischer, soprano, and Joseph Eisenbeis, tenor. This was the tenth season for this chorus, which is probably in better shape at this time than ever before. The programs are always unusual and this one embraced Brahms's Song of Destiny and three groups of folk songs. The concert was given at the Woman's Club and the audience was large and cordial.

The Liederkrantz gave its eighty-seventh spring concert in the ballroom of the Brown Hotel on May 28, before a large audience. The director was George H. Bach, and the chorus accompanist, John R. Currey. The soloists were Jean Fleischer, soprano, and Pauline Carleton, harpist, with Ellen Lawrence Gardner at the piano for the soloists. Many of the musical traditions of the Fatherland are observed by this body of singers.

Norman Voelcker gave a piano recital at the Woman's Club on May 26 before a pleased audience. The young pianist played well and gave a program of numbers by Scarlatti, Bach, Schubert, Brahms, Schumann, Ravel and Debussy.

Morris Perelmutter, one of the outstanding violinists of Louisville, gave a farewell recital on June 3 at the Scottish Rite Temple before his departure for California. Mr. Perelmutter has long been an important figure in the musical life here and has done much to build up an interest in fine violin playing. At his recital, the program was made up of many of the standard compositions for violin, and he played them to the pleasure and satisfaction of a large audience. Rose Bein-Lerman was his sensitive and musicianly accompanist.

The Atherton School for Girls, with the assistance of the Mary Long Hanlon School of the Dance, gave Tchaikovsky's Sleeping Beauty at the Memorial Auditorium, before a capacity house, on May 31. The stage pictures were unforgettably lovely and the dancing and music very satisfactory.

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winner of the annual cash prize, awarded each season for scholarship by the Director, Beryl Rubinstein, was Starling A. Cumberworth of Medina.

The 1935 summer session, opened on June 24 for a six weeks' period, closing Aug. 2. Courses are being offered in all departments by members of the regular faculty of the institute.

DEAK TO LEAD ORCHESTRA

Maryland and Pennsylvania Towns to Have Permanent Organization

HAGERSTOWN, Md., July 10.—A permanent organization to be known as the Hagerstown Symphony Orchestra, numbering already seventy-five members, was formed here recently and Stephen Deák, of the faculty of the Peabody Conservatory in Baltimore and of Bryn Mawr College has been engaged as conductor. The personnel of the orchestra, which it is hoped will ultimately number 100, is drawn from this city, Frederick, Md., and Waynesboro and Chambersburg, Pa.

Officers for the new organization are: Edgar C. Jones, president; Norman Kurzenkabe, vice-president; Charles McKee, treasurer; Roger C. Harp, business manager.

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CHARLOTTE SYMPHONY WINNING WIDE ACCLAIM

Organization in Fourth Year Under
G. S. de Roxlo Shows Progress—
Five Concerts Given in 1934-35

CHARLOTTE, N. C., July 10.—Its fourth season recently completed, the Charlotte Symphony, under the leadership of G. S. de Roxlo, who organized it in 1932 when he had just arrived here from Barcelona, has made notable progress as a purveyor of music to this city and vicinity. After the first year, when concerts were given free, efforts were made to organize a symphony society, and under the direction of Mrs. Carroll H. Wright, such a group was brought together, then in 1934, was incorporated. Mrs. R. A. Dunn is the present head. Dues from the members are one source of revenue; the other is the donations of interested patrons. The orchestra may be called amateur only in the sense that the members receive no remuneration. The personnel now amounts to fifty players.

Five concerts were given in the Alexander Graham Junior High School during the past season, with programs built around conventional music. Several members of the orchestra have been soloists. Mr. de Roxlo has won the enthusiastic support of his audiences and has performed an excellent service to music in the community.

Rafael Mertis Plays at Commencement Concert of Bates College

LEWISTON, ME., July 10.—Rafael Mertis, pianist, was soloist at the commencement concert in Bates College Chapel on June 16. Mr. Mertis played two Chopin Ballades, two Liszt Etudes and Chasins's Rush Hour in Hong Kong. He had an enthusiastic reception and was obliged to add several encores. The other soloist was Elizabeth Cushman, soprano, who was well received in songs by Grieg, Chausson, Borodin and others, and an aria from Mignon. Mr. Mertis acted as her accompanist.

Lafayette Music Festival Held at Easton

EASTON, PA., July 10.—A Lafayette Music Festival of Easton and the community was held here on June 3 under John Warren Erb, director. The festival chorus of 700 voices was assisted by a Junior Chorus of the combined high schools and members of the Easton Symphony and Easton Senior High



Franklin
G. S. de Roxlo, Conductor of the Charlotte
Symphony, Which Has Recently Concluded
Its Fourth Season

School orchestras of fifty players and the Lower Merion High School Symphonic Band of seventy players, Bruce C. Beach, conductor.

The program included works by Wagner, Massenet, Praetorino, the incidental music to Ben Hur by Dr. Edgar Stillman Kelley and other compositions. Fifty-five organizations participated.

Virginia and Mary Drane Play at Todhunter Commencement

At the graduation exercises of the Todhunter School, held in the Junior League Auditorium on June 7, Virginia and Mary Drane, duo-violinists, were soloists. Mrs. Franklin D. Roosevelt, who was formerly a member of the faculty of the school, made an address.

A Cappella Chorus of Bergen County in Spring Concert

HACKENSACK, N. J., July 10.—The A Cappella Chorus of Bergen County gave its second spring concert at the Hackensack Women's Club on the evening of May 22. Vivian Sharp Morsch was the conductor. The Beethoven Trio, Isabelle Herziger, violinist; Carl Wegmann, 'cellist, and Hilda Cleophas Jones, pianist, assisted. The chorus sang works by Haydn, Rachmaninoff, Elgar, Miss Morsch's Music When Soft Voices Die and other compositions. The Trio played Bridge's Phantasie in C Minor and Beethoven's Trio in B Flat, Op. 11.

SEASON CLOSURES FOR DALLAS MUSICIANS

Kubelik Is Guest—Elijah Has First Hearing in Texas City

DALLAS, July 10.—Jan Kubelik, violinist, was heard at Fair Park auditorium on May 2, for the first time in many years. His son, Raffael, was the able accompanist for the well chosen program of compositions by Saint-Saëns, Beethoven, Bach, Tchaikovsky, Paganini and the artist himself. This attraction was under the auspices of the local order of Rosicrucians.

A joint program was given on April 28 at City Temple by the Philharmonic Orchestra and Chorus, lead by Armand DeMond. Frances DeMond, soprano, was soloist. Other soloists included Kathleen Wallace, pianist, and Hester Johns, violinist; a quartet included Geneva Conner, soprano; Rozelle Lofman, mezzo soprano; Robert Thompson, tenor; and Stewart Griffith, bass. Homer Koon, tenor, and Frances Royal, soprano, sang a duet.

Haydn's The Seasons was given its first local presentation by the Southern Methodist University Oratorio Society, on May 9, at McFarlin Memorial Chapel, with a large orchestra of both students and members of the Dallas Symphony. Dr. Paul Van Katwijk conducted. The chorus of 100 voices, trained by Mrs. J. Roscoe Golden, member of the music faculty, showed its careful direction in excellent diction and splendid musicianship. The soloists were Ethel Rader, soprano; Ivan Dneproff, tenor, both members of the music faculty, and J. J. Patterson, bass.

New Student Symphony Plays

The recently organized Student Symphony Orchestra, of S. M. U., conducted by Harold Hart Todd, and composed of over sixty players gave an excellent program on May 12 at McFarlin Memorial Chapel, assisted by the following in solos, quartets and a sextet: Mary Hubbard, pianist; Bonnie Ruth Taylor, soprano; Eudoxia Bradfield, contralto; Robert Thompson, tenor; Chris Roper, baritone; Gene Hemmel, baritone; Pauline Bywaters, Jo Carter, Shelby Collier and Buster Raborn.

Dora Poteet, organist, and member of Southern Methodist University faculty, gave a program in Denison on May 14, under the auspices of the Denison Club of Fine Arts.

The annual concert of the music departments of the several high schools was held on the afternoon of May 12, at the North Dallas High School, when both orchestral and choral numbers were given. Compositions of Southwestern composers were featured.

The Oak Cliff Society of Fine Arts closed its season of twilight programs on May 19, presenting Daisy Polk, soprano; and Mrs. George P. Frysinger and Isabelle Wright, pianists. Mrs. Henry K. Peebles accompanied Miss Polk.

These seven young pianists gave a program of concertos at Highland Park Town Hall on May 19, sponsored by the Van Katwijk Club: Robert Hord, Margaret Little, Louise Stephens, Mary Hubbard, Melba Mewhinney, George Curtsinger and Rosalind Hilman. Each played the first piano part with Dr. Van Katwijk at the second piano.

Before her departure for an indefinite stay in Europe, Mary Todd Pallaria, soprano, appeared in recital at McFarlin Memorial Chapel on June 10. Assisting artists were Louis Faget, 'cellist and Alfred Summer, pianist.

The Dallas Male Chorus, conducted

by Edmund Boettcher, gave its last program of the season on May 11, at City Temple, sponsored by the Junior Chamber of Commerce.

The Philharmonic Ladies Chorus of San Angelo, winners at the State Federation of Music Clubs, appeared on a program given by the Dallas Federation on May 10, at the Palm Garden of the Adolphus Hotel. Local soloists were: Nancy Perry, contralto; Robert Hord, pianist; John L. Manning, baritone, and Ferrell Welsh, violinist. Mmes. Walter J. Fried, Henry K. Peebles, Edwin S. Mayer, and George Newman were accompanists.

MABEL CRANFILL

Becker Talks at Antioch College

ANTIOCH, O., July 10.—Gustave L. Becker, pianist, composer and teacher of New York, gave an interesting talk on June 17 before the assembly at Antioch College on the relationship of music to the other arts and to science. He illustrated his talk by playing examples at the piano. The following day he was again heard, talking before the esthetics class on the subject of esthetics. On this occasion he played a number of his own compositions and also pieces by Chopin and Liszt. Mr. Becker's daughter, Valeska, and his son, Quentin R., are attending Antioch College.

Frederick C. Mayer Directs Special Music at West Point Celebration

WEST POINT, N. Y., July 10.—At the graduation service at the United States Military Academy on June 9, the Cadet Chapel Choir sang under the direction of Frederick C. Mayer, organist and choirmaster of the institution. Handel's Largo was sung by Mrs. Walter K. Wilson, soprano, assisted by the choir, with violin obbligato played by Cadet Edward M. Lee. America the Beautiful was the processional and the service was concluded with the playing by Mr. Mayer of the March from Lemmens's Sonate Pontificale.

Steele and Clovis Engaged for Hartford Recital Next Season

Eleanor Steele, soprano, and Hall Clovis, tenor, have been engaged for a duet recital before the Music Club of Hartford, Conn., next March. The singers will sail for Europe in September, returning for a recital in Chicago on Dec. 15.

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WORCESTER FESTIVAL PLANS ANNOUNCED

Stoessel to Conduct Choral, Orchestral and Operatic Programs

WORCESTER, July 10.—The Worcester County Musical Association has announced the 76th Worcester Music Festival for September 30 to October 5, with two concerts entirely choral, an orchestral program featuring Mischa Levitzki, pianist, and Josephine Antoine, soprano; the customary afternoon concert for children; the artist night with Kirsten Flagstad and a Saturday evening performance in English, of *La Bohème* with Suzanne Fisher as Mimi. Other artists will be Frederick Jagel, Louise Lerch, Kathryn Meisle, Margaret Halstead, Julius Huehn, Gean Greenwell, Warren Lee Terry, Harold Boggess and Albert Gifford. Albert Stoessel will conduct the entire festival, with Alfredo Valenti as stage director, Walter Howe as organist, the chorus of 450, an opera chorus of fifty and the usual festival orchestra. The choral program as previously announced has been augmented by Howard Hanson's *Songs from Drum Taps*.

The seventh annual Junior Music Festival was presented in two concerts on May 7 and 9, Arthur J. Dann and his assistants directing the many school groups. The final program in the Memorial Auditorium on May 9, drew a large audience to hear the Canterbury Street school drum and bugle corps, the all High School symphony orchestra and robed chorus, and a comic operetta, *Prince Charming*, by Ricker-Surdo.

Improvement in conditions affecting professional musicians was noted by the New England Conference of The American Federation of Musicians at the Hotel Bancroft on April 28. Vincent Castronovo of Providence was elected president. Walter Hazelhurst headed the Worcester committee.

Mignon was given a praiseworthy presentation at the Auditorium on May 5 by the St. Cecilia Operatic Company of Woonsocket, R. I., under the direction of Chambord Giguere. Irene Dufresne was heard in the title role.

The Worcester Woman's Club has

awarded its 1935 music scholarship of \$100 to Elizabeth Jones, a post-graduate student at South High School, who plans to continue her piano study at the Eastman School of Music, in Rochester.

Dr. Wilger L. Jones was elected president of the Worcester Philharmonic Orchestral Society recently. Arthur Leslie Jacobs gave the last of four free organ recitals at the Auditorium on May 26. Marjorie Hammond and Barbara Gibbs, sopranos, were heard in solos with Mabel Reed as accompanist.

The combined choirs of Wesley and Central churches, totaling 200 voices, gave their annual spring music festival in Wesley church on May 26. Ruth Krehbiel-Jacobs directed. An organ program was given by A. Leslie Jacobs and Alfred W. G. Peterson.

JOHN F. KYES

LOS ANGELES LISTS BOWL SEASON PLANS

Klemperer, Schelling, Monteux To Conduct—Past Season Deficit Cleared

LOS ANGELES, July 10.—Hollywood Bowl will begin its fourteenth season on July 16. Due to continued illness, Willem Mengelberg, who was to lead off with eight concerts, will not be able to conduct, so Otto Klemperer will share the first week with Ernest Schelling. Pierre Monteux will begin his reign of eight evenings on July 23. A budget of more than \$130,000 has been laid out for the series of thirty-two concerts, which will have five principal conductors, and other leaders for ballets and special events. The solo list is practically complete, Jan Kiepura being among the most important additions.

Local singers will be represented by Clemence Gifford, contralto, who will sing the role of Amneris in the concert version of *Aida* on July 27 and Felix Knight, who will sing the tenor role in *Traviata* on Aug. 24. Mr. Knight, national finalist in the Atwater Kent competition in 1932, is a pupil of Mebane Beasley.

The first luncheon to stimulate Bowl interest was held at the Ambassador on June 19 with Mrs. Leiland Atherton Irish in charge. Maria Jeritza, Margaret Matzenauer, Mr. and Mrs. Richard Bonelli and Mr. and Mrs. Otto Klemperer were among the guests.

The orchestral deficit for the season just ended has been taken care of by an anonymous donor. The amount was approximately \$35,000. This will enable the association to begin the fall season free from debt and with a fund of some \$50,000 already subscribed for the forthcoming series. No conductor has yet been chosen to begin the season, which will find Otto Klemperer in New York for the first fourteen weeks.

HAL D. CRAIN

Isidore Achron Leaves for Hollywood

Isidore Achron, violinist, recently left for Hollywood where he will remain until September, then returning to New York. He will sail late in December for a concert tour in Europe during January and February.

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Harold Bauer's Master Class in Hartford



Haley

Harold Bauer, Pianist, is Here Shown (Standing, Right of Centre), with His Master Class in Musicianship at the Julius Hartt School of Music in Hartford, Conn. Moshe Paranov, Dean of the School, is at Mr. Bauer's Left. The Classes Were Held at the Home of Mrs. F. Minot Blake

Anne Roselle Actively Engaged Abroad

BUDAPEST, July 5.—Anne Roselle, soprano, has been actively engaged here and in Vienna recently in many operatic performances. During the last of June she opened the season in Warsaw, Poland, in *Tosca* and sang six performances with the new Italian tenor Massini, and the baritone, Mario Basiola, formerly of the Metropolitan Opera.

Her engagements will keep her occupied until fall, when she will return to America.

David Diamond Wins Elfrida Whiteman Scholarship

David Diamond, aged twenty, of Rochester, N. Y., has been awarded the Elfrida Whiteman Scholarship for the best musical composition entered in the contest instituted by Paul Whiteman in memory of his mother, Elfrida Whiteman. The scholarship includes two years' tuition at any music college or institute with \$25 a week for the winner's expenses. The judges were Deems Taylor, Edwin Franko Gold-

man, George Gershwin and Robert A. Simon. Mr. Diamond is a student at the New Music School and Dalcroze Institute in New York City. The winning composition is entitled *A Sinfonetta*, and is based on Carl Sandburg's poem, *Good Morning, America*.

Aroostook Federation of Music Clubs Holds Festival in Caribou, Me.

CARIBOU, Me., July 10.—The annual festival of the Aroostook Federation of Music Clubs was held recently in the High School Auditorium, choruses, glee clubs, bands and orchestras, instrumental ensembles and soloists taking part. Among the soloists were Dorothy Robbins, coloratura soprano, and John Percival who in addition to single items, presented a scene from *La Traviata*. In memory of the late Dr. William Rogers Chapman, who in former years conducted the Aroostook Festival Chorus, the audience stood in silence for a minute after which Dr. Chapman's Ave Maria was sung by the chorus with Miss Robbins and Mrs. Ruth Crouse as soloists. A musical pageant playlet, *In an Antique Shop* closed the evening program.

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Passed Away

Jacques Urlus

AMSTERDAM, July 5.—Jacques Urlus, Wagnerian tenor, for five years a member of the Metropolitan Opera, died in Noordwijk on June 6. He was sixty-seven years old.

Jacques Urlus, one of the foremost heroic tenors of his time, was born in Hergenrath near Aix-la-Chapelle, Germany, on Jan. 9, 1868. When he was ten, his parents moved to Tilburg, Holland, where he had his first music lessons from an uncle who was a choral conductor. In 1884, another move was made to Utrecht, where he was sent to a technical high school to prepare for a course in civil engineering. While performing his military service in the Dutch army his voice attracted the attention of his colonel who persuaded him to study with Richard Hol, the municipal music director in Utrecht. He next went to Amsterdam, where he studied successively under Nolthenius, Averkamp and at the conservatory with Cornelia van Zanten. An impresario hearing him in concert offered him an engagement at the Dutch opera in Amsterdam, where he made his debut as Beppe in *Pagliacci*, Sept. 20, 1894. He sang at Amsterdam until 1900.

From 1900 to 1915 he was a member of the Leipzig Opera, but sang as guest in the principal European music centres. His first Bayreuth appearance was as Siegmund in 1912, and he sang there for three successive seasons. London heard him first as Tristan at Covent Garden under Beecham in 1910. His American debut was in the same role with the Boston Opera Company with Nordica, Louise Homer and Amato under Weingartner on Feb. 12, 1912. His debut at the Metropolitan was also as Tristan, on Feb. 8, 1913, with Gadski, Homer and Weil under Toscanini. He remained at the Metropolitan until the discontinuing in 1917 of German opera in the German language. Following the war he made his home at Hilversum, Holland.

Alfred Roller

VIENNA, July 5.—Alfred Roller, for nearly four decades director of the Vienna School of Commercial and Technical Arts, died suddenly on June 21. Mr. Roller was known throughout the world as the greatest innovator of modern times in the field of stage design. In 1903, Gustav Mahler, then the director of the Hofoper here, employed Roller to make designs for settings of *Tristan und Isolde*, *Fidelio*, *Don Giovanni* and the Ring dramas, all of which were considered at the time very radical, but he was soon accepted as a pioneer in the renaissance of scenic design and created productions for Max Reinhardt, Richard Strauss, the Vienna Burgtheater and for the Salzburg festivals as well as other prominent theatres.

Sara Ann Dunn

Sara Ann Dunn, an assistant to W. J. Henderson, music critic of the *New York Sun*, died on June 27, in the Doctors Hospital where she had been ill for several months.

A native of Boston, Miss Dunn was educated there and in Europe where she specialized in both voice and piano, her teacher in the latter having been Arthur Friedheim. Returning from her European studies in 1908, Miss Dunn served as music critic on *Town and Country* from 1908 until 1916, when she joined the staff of *The Sun*.

George J. Wetzel

George J. Wetzel, composer, conductor, and teacher of piano, died in hospital in Flushing on June 26, following an operation. Mr. Wetzel was conductor of the Long Island Symphony which he organized eight years ago. He was sixty-five.



Dr. Nicholas J. Elsenheimer

Advices by cable brought news of the death on July 12 at Limburg-on-the-Lahn, Germany, of Dr. Nicholas J. Elsenheimer, pianist and organist, while abroad with his wife on a holiday. He is survived by his wife, a daughter and a son, Albert.

Dr. Elsenheimer was born in Weisbaden, June 17, 1866, studied under G. Jakobsthal in Strassburg. He received the degree of LL. D. at Heidelberg. In 1890 he came to the United States to teach piano and theory at the Cincinnati College of Music, remaining there until 1906, at the same time being active as organist of several churches. In 1907 he settled in New York, where he was principal teacher of piano and dean of the Granberry Piano School, a post which he held for twenty-six years. For many years he was organist of the Church of St. Ignatius Loyola.

As a composer he wrote a number of admirable works for the Roman Catholic service, among them a Mass in E Flat, which was given at St. Patrick's Cathedral, New York, under the direction of Pietro Yon. Also several orchestral works, among them a Scherzo played by the Cincinnati Symphony under Dr. Ernst Kunwald, *A Song of Eden* and *Through Night to Light*.

In 1899 he won a \$1,000 prize for his cantata, *Consecration of Arts*, for solo voices, mixed chorus and orchestra produced with his baton at the meeting of the North Atlantic Sängerbund. He composed for the piano, as well, chiefly works of an educational nature.

Dr. Elsenheimer was one of these modest, unassuming German musicians, who contributed so greatly to the musical development of our country. Handicapped for many years by a physical ailment, which made it difficult for him to be active, he retained his sunny nature and continued his work with enthusiasm. His pupils, several of whom, both in composition and piano, reflected credit on him, were devoted to their master. Among the former are Frederick C. Mayer, organist at the West Point Military Academy among the latter, Grace Castagnetta.

A musician of high ideals, devout in his service to his art, he worshipped at the shrine of Bach, Handel, Beethoven and Wagner and found it difficult to accept the composers of a later day. But his sincerity was unquestioned. In the twenty years in which I knew him, I found him to be a musician of deep learning, a sympathetic friend, one of those unaffected musical spirits who, in their quest for the beautiful, have little time or inclination to make a noise in today's bustling world. His friends, colleagues and all who studied with him will, I am sure, honor his memory.

A. WALTER KRAMER

Frances H. Seaver

BATAVIA, N. Y., July 10.—Mrs. Frances H. Seaver, former business manager of the Kneisel Quartet, the Georges Barrère Ensemble and Arthur Whiting, pianist, died in hospital here on July 2, following a short illness. She was at one time in the employ of Wanamakers in New York, also of the Museum of Modern Art. She was sixty-four.

Eva Wilcke: An Appreciation

BERLIN, July 5.—Fräulein Eva Wilcke, recognized throughout the musical world as an authority on German diction, died here on June 10 in her seventy-fourth year.

Through their study with this remarkable teacher, many famous singers of this generation acquired a technique of articulation in no small degree responsible for the perfection of their voice production, as well as for that of their diction. She bestowed upon her pupils the most diligent and kindly attention, never slighting the most minute detail of their work, and leading them step by step, with infinite patience, to the mastery of their difficult undertaking. Moreover, her untiring efforts to help struggling young artists enabled many to gain a foothold in the musical world. Geraldine Farrar was her pupil, as well as the late George Hamlin, and in more recent years, Anna Hamlin and this writer, to mention but a few.

Before the war, one could rarely enter her studio without meeting some noted singer who, despite fame, sought her instruction in German pronunciation. It may be added that what they learned from Fräulein Wilcke was of inestimable benefit to them in other languages.

After the war, inflation swept away her lifetime savings and it was impossible for her to regain a sufficient clientele. Illness beset her: yet she courageously continued to teach in her *Gartenvoehnung* on The Bambergerstrasse. She maintained a faithful correspondence with her old pupils that revealed her solicitude for them, but made little or no reference to her own misfortunes.

Those who were so fortunate as to know this kind and brilliant woman will always treasure the riches that accrued from her friendship and instruction. They bitterly mourn her passing.

BAINBRIDGE CRIST.

Rev. Milson Thomas

TOWSON, Md., July 10.—Rev. Milson Thomas, father of John Charles Thomas, noted baritone, died at his home here on June 22 from a heart affection following a brief illness. His son, who was cruising in Chesapeake Bay on his yacht, hurried to his father's bedside on learning of his illness several days previously, and was with him at the time of his death. Mr. Thomas was a native of Gloucestershire, England, and was seventy years old. He had been a member of the Baltimore Conference of the Methodist Episcopal Church for thirty-five years. Besides his son he is survived by his wife and one daughter, Mrs. Annie Kemp of Cumberland, Md.

Mrs. Leslie Hodgson

Mrs. Leslie Hodgson, well known concert pianist and teacher, who, as Edith Moxam Gray, toured the country as soloist with the Chicago Symphony, died on July 13, after an illness of about a year. The daughter of the late Rev. Philip Moxam, of Springfield, Mass., she was born in Cleveland. She studied in Europe and in this country with Edward Noyes, Max Fiedler, Ernest Hutcheson, Hugo Leichtentritt and Wager Swayne. She made her debut with the Springfield Symphony in 1910. She had appeared with the Cleveland Orchestra and others and given numerous recitals. She is survived by Mr. Hodgson, pianist and teacher of New York, and one son, Alan Gray, by a previous marriage. Mrs. Hodgson made her home for a number of years in Tacoma, Wash.

Marion Foster Welch

PITTSBURGH, July 10.—Mrs. Marion Foster Welch, only child of Stephen Collins Foster, died yesterday in the Foster Memorial Home in her eighty-fourth year. Born in Pittsburgh in 1852, Mrs. Welch was always interested in music and had composed a number of songs. She is survived by a son, Matthew M. Welch, and a daughter, Mrs. A. D. Rose of Pittsburgh, both of whom were with her at the time of her death.

STUDY-VACATION WEEK PLANNED FOR AUGUST

Hans Barth Again to Lecture for Piano Teachers at Virginia Seashore Resort

VIRGINIA BEACH, Va., July 10.—Organized four years ago by Bristow Hardin, director of the Bristow Hardin School of Music at Norfolk, the Study-Vacation plan which has given great inspiration to piano teachers, will be held again in August, with Hans Barth as lecturer for the second time. This is the plan by which piano teachers spend a week at an ocean-side hotel and attend Mr. Barth's lectures each morning, as well as a formal piano recital by Mr. Barth on the opening evening, Aug. 18.

Teachers from ten states and the District of Columbia attended last year's session, at which Mr. Barth also presided, and which was honored by the presence on opening day of Mrs. John Alexander Jardine, president of the National Federation of Music Clubs, and of other prominent federation members and Virginia musicians.

Mr. Barth's classes embrace the subject, *How to Play—How to Teach the Music of Yesterday, Today and Tomorrow*. Examples of these classifications will be illustrated by the pianist on the harpsichord, piano and Mr. Barth's own quarter-tone piano. The week is made additionally attractive because of the pleasant surroundings and the opportunity for a seashore vacation.

Dr. George Lieblich Engaged as Lec- turer by California University

HOLLYWOOD, CAL., July 10.—Dr. George Lieblich, pianist and composer, has been engaged as lecturer by the University of California at Los Angeles and will enter upon his new duties Sept. 20.

Frau Louise Wolff

BERLIN, July 5.—Frau Louise Wolff died here at her home on June 25 in her eightieth year. She was the widow of Hermann Wolff, founder of the famous *Konzertdirektion Hermann Wolff*, for many years the leading concert bureau in this city. She had but a few months ago announced her decision to discontinue the bureau, in which she had played so prominent a part. Funeral services took place on June 28 at the Wolff home on the Meinekestrasse, followed by interment the following day at the cemetery in Dahlem.

Alexander Yakovlev

Alexander Yakovlev, ballet master of the operas this season in the Lewisohn Stadium, died in hospital in Brooklyn on July 10. He was forty-one years old. Born in Petrograd, he had been a pupil of Ekessy and later, of Nijinsky. He had established a ballet school in Buenos Aires and at the time of his death, conducted one in New York. He had also appeared in various New York theatrical productions. His wife, Maria, and one son, Boris, survive.

Dr. Franklin Sawyer Palmer

SEATTLE, July 10.—Dr. Franklin Sawyer Palmer, for the past twenty-eight years organist and choirmaster of St. James Cathedral, died on June 5, aged seventy. He was a native of Andover, Mass., and a graduate of the Harvard Medical School.

Paula Pardee

Paula Pardee, formerly well known as a concert pianist, and in private life as Mrs. Richard L. Marwede, died at her home on Staten Island on June 17. She was born in Long Island City and had been a pupil and close friend of Ethel Leginska.

Schools & Studios

La Forge-Berumen Studio Activities

The weekly broadcast of the La Forge-Berumen Studios over the Columbia network on June 12, was given by Mabel Miller Downs, soprano; Elizabeth Andres, contralto; Karl Bull, tenor, and Harrington van Hoesen, baritone, as well as the La Forge Ensemble conducted by Frank La Forge. Solos with chorus from *The Redemption*, *Carmen* and *Faust* were given and Miss Andres sang Fides's aria from *Le Prophète* and Bach's *Jesu, Joy of Man's Desiring*. On June 19, the program was given by Emma Otero, coloratura soprano, and the ensemble. Marian Hood, soprano, pupil of Mr. van Hoesen, gave a recital in the studios on June 19, with Virginia Duffey at the piano. Mr. van Hoesen gave a recital in Lynn, Mass., on June 11. Miss Duffey accompanied.

The first concert of the LaForge-Berumen Summer School was given in the studios on June 25. Soloists were Mabel Miller Downs, Emma Otero and Julia Adams, sopranos, and Harrington van Hoesen, baritone. The La Forge Ensemble took part in three works. Accompanists were Mr. La Forge, Beryl Blanch and Virginia Duffy at the piano and Vaclav Divina at the organ. Charles Leach, trumpet assisted. On July 2, the program was given by Elizabeth Andres, contralto, and Blanche Gaillard, pianist, assisted by Charles Lawrence and Ellsworth Bell, tenors, and William Schuster and Mr. van Hoesen, baritones.

Rhea Sparag Gives Annual Students' Recital

Rhea Sparag, pianist and vocal teacher, presented her pupils in an annual recital in Aeolian Hall on June 9. The well chosen program included works by Tchaikovsky, Gretchaninoff, Puccini, Grieg, Stradella, Pergolesi, MacDowell, Brahms, Schubert, Mendelssohn, Clutsam, Edwards, Hahn and Weckerlin. Those taking part included Lydia May Koff, May Thomen, Claire Pasternak, Martha Becker, Shirley Lieblich, Martha Katz and Mildred Uslander.

The recital was preceded by a one-act operetta, "A Dream," which was interestingly presented by David Gerstein, Irma Kaplan, Constance Vogel, Shirley Jaffe, Rita Katz, Miss Becker, Doris and Irma Gerstein, Robert Reiss. Mrs. Sparag and Hortense Gerstein were the efficient accompanists.

Ondricek School Pupils Heard

Pupils of the Ondricek School of Music were heard in a student recital on June 30. Those taking part included Vera Smetak, Frank and Emily Capek, Rosemarie Kuhne, Jeanette Shampalik, Edward Houska, George Waldman, Lydia and Edward Marek, Doris Geiser, Jaroslav Smutny, Beatrice Kotch, Frances Henrickson and Fili Monachino Leitner. Karel Leitner acted as accompanist.

New York College of Music Holds Fifty-sixth Commencement

The fifty-sixth commencement and concert of the New York College of Music, Carl Hein and Grace Spofford, directors, was held in the Town Hall on the evening of June 25. The musical portion of the program was given by Elizabeth Blewitt, Albina Cellai, Audrey Davies, Ruth Epstein, Yolanda Greco and Ruth Seiderman, harpists; a string quartet consisting of Rachel Brecher, Harry Hyams, David Uchtel and Jerome Kasin; Bernard Sokolow and Emma Stoppelo, pianists; John Crider, tenor; Grace Garnet, soprano; Hilda Roehrich, contralto; David Uchtel, Enzo Comanda and Judith Grosman, violinists, and Alfred Urbach, cellist. Uarda Hein was accompanist.

Miss Spofford made an address after the concert and awarded diplomas, certificates and testimonials to fifty-one students.

Huss Pupils Heard in Scholarship Concert

Piano and voice pupils of Mr. and Mrs. Henry Holden Huss were heard in a concert for the benefit of their scholarship fund assisted by the Orchestrette Classique, Frederique Joanne Petrides, conductor, in Steinway Hall on June 12. Artist pupils appearing included Viola Steimann and Dorothy Victor, sopranos, and Jeannette Wiedman, Bernice Rosner, Mary S. Schieffelin, Audrie Gardham, Karla Chmel, Viola Sponberg and Jetta Sucher, pianists.

Especially notable was the singing of Elsa's Dream from *Lohengrin* by Miss Steimann, and Miss Wiedman's playing of the first movement of the Chopin F Minor Concerto with the orchestrette. Miss Schieffelin played the first movement of the Schumann A Minor Concerto effectively. The arrangements of the accompaniments for the orchestrette were made by Mr. Huss and several of his songs were sung with highly artistic results. Miss Sponberg played her own Intermezzo Lirico with the orchestrette.

Amy Ellerman Goes to Hollywood

Amy Ellerman, contralto and teacher, left on June 27 for Hollywood, where she will remain for two months to coach her pupil, Irene Dunne, for her new singing picture. Miss Dunne has recently made two recordings, *Lovely to Look At* and *When I Grow Too Old to Dream*, for the Brunswick.

Kate S. Chittenden Prepares Lectures for Next Season

Kate S. Chittenden has closed her New York studio for the summer and has gone to Murray Bay, where she will prepare for lectures on Domenico Scarlatti and Sibelius to be given during the coming season in which she will be assisted by vocal and instrumental soloists.

E. Robert Schmitz Holding Master Class at Greenwich, Conn.

GREENWICH, CONN., July 10.—E. Robert Schmitz, pianist, is holding master classes at the Edgewood Inn which is located in the centre of a park which has facilities for various kinds of sport. The class, which began on July 5, will continue until Aug. 15. The Roth Quartet is giving classes in chamber music in connection with those of Mr. Schmitz and they will also join in a series of quintet concerts with Mr. Schmitz.

Philadelphia Conservatory Again Has Scholarship Competition

PHILADELPHIA, July 10.—The Philadelphia Conservatory of Music will hold the contest for the D. Hendrik Ezerman Foundation Scholarship at the conservatory during the last week of September. The winner will receive a \$400 scholarship in piano with Olga Samaroff at the conservatory.

Maud Cuney-Hare Presents Pupils

BOSTON, July 10.—Following a recent exhibit of her private collection of Early American Music at the Richardson Vocal Studio and Studio of Musical Art, Mrs. Maud Cuney-Hare gave a musicale at her Squantum studio on June 7 in commemoration of the Bach-Handel anniversary. Illustrations of the use of old dance forms in piano compositions by Bach were given by her pupils. Examples from the Preludes, Inventions, and Fugues of Bach were played by Mrs. Cuney-Hare, who accompanied William Richardson, baritone, in excerpts from Handel's operas and in solos from *The Messiah*.

Maier Conducts Classes at Juilliard

Guy Maier, pianist, who is conducting classes at the Juilliard Summer School, gave a performance of Mozart's C Major Concerto for his class in Methods and Materials on June 9. His other courses consist of an adult beginner's class for demonstration purposes, a course in two-piano ensemble, and for his private students, a series called lessons in the essentials of interpretation.

Philadelphia Conservatory Graduates



Phillips

The Graduating Class of the Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, Director, Were: From the Left (Seated), Rosalie B. Smolees, Catherine L. Zahring, Annamaria Hoffa, Carolyn V. Diller, Janet Dickson, Alice B. Davis and Christing M. Blackadder; (Standing) Beatrice M. Jones, William Bliss, Jr., Jame M. Kolb, Mary E. Naulty, Anna M. Klose, Robert H. Sloan, Jr., and Helen Weisz

HOLD COMMENCEMENTS IN CHICAGO SCHOOLS

Music Students Graduated from Prominent Organizations—Programs Presented

CHICAGO, July 10.—The Chicago Musical College held its annual commencement in Orchestra Hall on June 19. The program, by the college orchestra under Leon Sametini with artist students as soloists, included the Overture to *Der Freischütz*; Thomas Ingram in a movement of the Schumann Piano Concerto; Mildred Wantland, soprano, in an aria from *Carmen*; Joseph Stepansky, violinist, in the Kreisler C Major Concerto; Margery Smith, pianist, in two movements of the Saint-Saëns Fifth Concerto; the orchestra in the Hugo Wolf Italian Serenade, with viola solo by Edna Whitney; Hilda Ohlin, soprano, in an aria from *Le Cid*; Ralph Cissne, a conducting pupil of Rudolph Ganz, led the orchestra in Homegger's Pastoral D'Ete and the program ended with the Liszt-Busoni Spanish Rhapsody, played by Dorothy Crost.

President Ganz conferred the honorary degree of Doctor of Music upon Isidor Philipp. Degrees and diplomas were presented by Dr. Ganz and Dean Gustave Dunkelberger.

CHICAGO, July 10.—Commencement exercises of the Chicago Conservatory of Music were held in the Studebaker Theatre on June 16. A dramatic program, entitled *Milestones of Modes and Melodies* preceded the musical program, the latter given with the assistance of the Chicago Conservatory Symphony under Frank Laird Waller. Soloists were Robert Sandy, playing Beethoven's C Minor Piano Concerto; Lucille Hudiburg, mezzo-soprano, singing *O Don Fatale* from *Don Carlos*; Keylor Noland, playing Bruch's G Minor Violin Concerto; Janet Gunn in the G Minor Saint-Saëns Piano Concerto; Eletha Tweed, soprano, Elsa's Dream from *Lohengrin*; Milton Detjen, Liszt's Piano Concerto in E Flat; William Andrus, Bruch's Violin Concerto in D Minor, and Elizabeth Van Pelt in Tchaikovsky's Piano Concerto in B Flat Minor.

The forty-ninth commencement exercises of the American Conservatory of Music were held in Orchestra Hall on June 18. The program was given by Mario Salvador, playing the finale from *Vierne's First Symphony* for Organ and Orchestra; Lola Lutz, the first movement of the Schumann Piano Concerto; Paul Bakeman, baritone,

Vision Fugitive from Massenet's *Hérodiade*; Gibbs Schroeder, the Mendelssohn Violin Concerto; Richard Schreiber, baritone, Eri tu from *A Masked Ball*; Dorothy Foster, Strauss's *Burleske*; Leonard Sorokin, Brahms's Violin Concerto; Maryum Horn, soprano, *Voi lo Sapete* from *Cavalleria Rusticana*, and Jeanne Zavitz, the Liszt Piano Concerto in A. An address and presentation of degrees and certificates were made by Karleton Hackett, president.

The Cosmopolitan School of Music celebrated its commencement week with a concert by orchestra and soloists on June 18, a senior honor recital on June 20, a junior honor recital on June 21, and a faculty dinner and reception on June 22.

The thirty-fourth annual commencement of the Columbia School of Music was held in the school recital hall on June 16. Participants included the Columbia School chorus, conducted by Louise St. John Westervelt, Margaret Kniffke, Alice Myers Goodfellow and Charlene Alene, vocalists, and Evelyn Moller Tannehill and Richard Wozny, pianists.

At the commencement exercises of the Boguslawski School of Music, held in Kimball Hall June 14, honorary degrees were conferred upon Julius Gold, musicologist; Walter Gilewicz, pianist, and Harry Detweiler. Ludwig Becker conducted a string orchestra and the soloists were Ruth Kaufman, Leonard Clyman and Bernard Schowalter.

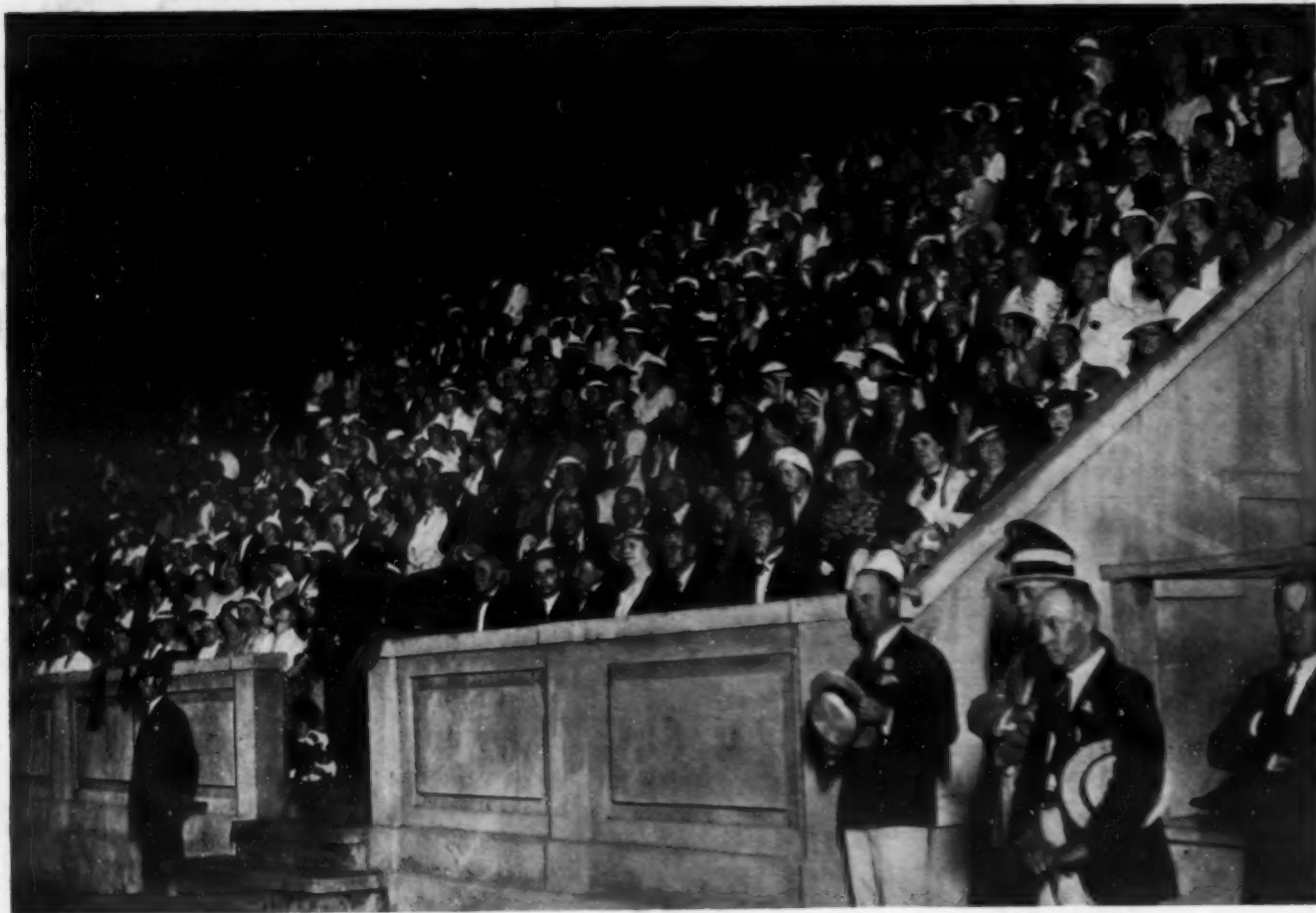
Chicago Studio Activities

CHICAGO, July 10.—Full scholarships for Mary Garden's master classes at the Chicago Musical College have been awarded to Robert Long, Marjorie Livingston, Haze Meisterling, Margot Gibbon, Leola Aikman, Will Blalock and Lola Fletcher. Funds for the scholarships were provided by the Juilliard Musical Foundation, Harold F. McCormick, Mrs. Charles H. Swift and Eleanor Everest Freer. The jury acting with Miss Garden included Herman Devries, Karleton Hackett, Edward Moore and Robert Pollack.

Ellen Kinsman Mann presented her artist pupil, Lillian Condit, mezzo-soprano, in recital at her studio in the Fine Arts Building on June 25.

Barbara Darlys, dramatic soprano from the Sacerdote Studios, has been invited by the Lithuanian Government to sing in *Aida* and *Il Trovatore* in August at the National Theatre in Kovno, during a congress of Lithuanians from all over the world.

BALTIMORE COMMEMORATES NAME OF BELLINI



A Section of the Johns Hopkins Stadium at a Baltimore City Concert Given on June 13 in Commemoration of the One Hundredth Anniversary of the Death of the Italian Composer, Vincenzo Bellini, by the Municipal Band, Robert V. Lansing, Conductor. Some of the Notables Present May Be Seen in the Centre Stand: Second from the Left, the Royal Italian Consul, Dr. Mario Carosi; His Excellency, the Italian Ambassador, Augusto Rosso; Mrs. Howard W. Jackson; Mayor Howard W. Jackson, and Standing at the Corner, Frederick R. Huber, Municipal Director of Music

BALTIMORE PLANS
CHORAL PROGRAMSChorus of 400 to Aid Symphony
Under Schelling—Civic
Concert Acclaimed

BALTIMORE, July 10.—According to Frederick R. Huber, Municipal Director of Music, Mayor Howard Jackson has approved the plan of having three major choral works, possibly The Messiah, Brahms's German Requiem and the Bach B Minor Mass, as part of the program of the municipal concerts next season with the proposed chorus of 400 voices as an addition to the Baltimore Symphony under Ernest Schelling.

Frank Gittelson, violinist, and Pasquale Tallarico, pianist, began the series of summer recitals given to the public and students of Peabody Conservatory of Music and Johns Hopkins University on July 7. A Beethoven and a Grieg sonata were artistically interpreted. Mr. Gittelson presented an interesting group of solos with Howard R. Thatcher supplying the accompaniment.

The city presented the fourth combined concert of the City Colored Orchestra and the City Colored Chorus, W. Llewellyn Wilson, conductor, at Douglass High School on June 27. Anne Wiggins Brown, soprano, was the soloist in Verdi's Pace, Pace mio Dio. The orchestra played works by Brahms, Strauss, Massenet, Browning and others, assisted by the chorus.

FRANZ C. BORNSCHEIN

A film is being made in German with the loves of Robert Schumann and Clara Wieck as its subject.

Golden Gate Opera

(Continued from page 3)
re-engaged for 1935.

Resident Singers to Assist

Resident singers are also to have more than passing notice with Emily Hardy singing Gilda, and the Queen in Coq d'Or and Josephine Tumminia, scheduled for a debut as Rosina in The Barber. Important roles are also being entrusted to Querita Eyebel, soprano; Eva Gruninger, mezzo-soprano; Raymond Marlowe, tenor; John Howell, baritone; Douglas Beattie and Henri Sheffoff, basses. Mr. Beattie is a newcomer to the company but he has several seasons in Italian opera houses as a background of experience. His appearances here this fall will mark his American opera debut.

In addition to Mr. Bodanzky and Mr. Merola, Richard Lert, Karl Riedel, Hermann Weigert and Nino Comel are sharing the conductorial responsibilities. Armando Agnini, assisted by Andre Ferrier and Stanley MacLewee, will devise the new scenic investiture necessitated by the repertoire. Adolph Bolm continues as ballet director and Antonio Dell'Orefice returns in the role of chorus master.

Mr. Merola has not yet announced the complete assignments in so far as roles are concerned, nor the sequence of the repertoire following The Ring. These details await final arrangements.

MARJORY M. FISHER

Eros and Psyche, an opera by Ludomir Rozycki, has just had its world-premiere in Stockholm under the baton of Herman Sandberg.

CONTESTS, RECITALS
IN SAN FRANCISCOMusic Week Enlivens Activities—Chamber Music
Concert Given

SAN FRANCISCO, July 10.—In San Francisco's recent Music Week student contests a young Japanese girl won the violin contest and oriental youngsters were also among winners in the piano contests. The winning violinist was fourteen-year-old Kazue Tawara, a native of San Francisco and a pupil of Carol Weston of this city.

Mrs. Elizabeth Sprague Coolidge and the San Francisco Musical Association presented the Kroll-Britt-Sheridan Trio, aided by David Mankowitz, violinist, and Leon Barzin, violist, in a program of chamber music in the War Memorial Opera House on June 16. The concert was free to the public, and a capacity audience responded to the invitation to attend.

The program, which was broadcast, included the Franck Quintet for piano and strings, Mozart's C Major Quartet, and a Ravel Trio. William Kroll, Horace Britt, Frank Sheridan and their assisting artists played beautifully throughout the program.

The Peters Wright Dancers' Club, including some fifty or more dancers of ages from four to twenty-four, gave a diverting program in the Little Theatre of the Legion of Honor under the direction of Lenore Peters Job on June 9. Annie Louise David, harpist, who has been residing in San Francisco for the past few years, will return to her former home in New York next September to

continue her activities on the east coast.

The Loring Club, male chorus, concluded its fifty-eighth season on June 11 with an admirable program of choral works in Veterans' Auditorium. Wallace Sabin's musicianship was ably reflected by the singers under his baton. Easton Kent, tenor, was guest artist in German Lieder and English ballads. Benjamin S. Moore is the club's splendid accompanist.

Nelson Eddy was engaged as soloist for the Temple Emanu-El's eighty-fifth anniversary program, a performance of Mendelssohn's Elijah. Lawrence Strauss, Zelig Vaissade and Eva Gruninger were the other soloists under the baton of Cantor Reuben Rinder.

San Francisco Quartet Ends Season

The San Francisco String Quartet concluded its excellent subscription season at the country home of Mr. and Mrs. Alfred Sutro in Atherton, playing the Schumann A Major and the Beethoven G Major Quartets, Op. 18, No. 2. Verdi's string quartet in G Minor was played by the same quartet and modern Italian songs were sung by resident singers on a program sponsored by the local Italian club, Il Cenacolo, at the Fairmont Hotel on May 24. The songs were by Respighi, Boito, Castelnuovo-Tedesco, Wolf-Ferrari and others, and were interpreted by Jack Howell, baritone; Emily Hardy, and Ester Folli, sopranos, and Raymond Marlowe and Weyland Echols, tenors. Nino Comel was at the piano.

On May 24 Pro-Musica presented Henry Eichheim, composer-violinist, and Paul McCool, pianist, in a program of sonatas by Veracini, Eichheim and Goossens at Hackett Playhouse. Estelle Reed's Dancers appeared at the Neighborhood Playhouse on May 27 in a dance program. Mabel Fontanella and Amalia Irizarri were outstanding in solo numbers and the group also included Doris Howell, Violet Watkins, Helen Frank, Victory Corbett, Dorothea Lawrence, and Margaret Sybenga.

Alexander Vertinsky, assisted by Sergei Malavsky, accompanist, pleased a Scottish Rite Auditorium audience with ballads of his own composition.

The San Francisco A Cappella Choir, Waldemar Jacobsen, conductor, with Louis Bookbinder as assisting violinist, Ruth Klein, accompanist, and the Chamber Opera Company's final performance in the Legion of Honor Theatre of Verdi's Falstaff on June 5, were other revealing demonstrations of the work of resident groups.

Music of Soviet Russia was presented to a New Music Society audience at Sorois Hall on May 29. Henry Cowell spoke of contemporary Russian music.

MARJORY M. FISHER

Barrère and Confreres Give Concert
in Woodstock

WOODSTOCK, N. Y., July 10.—An unusual program was given at The Maverick on the afternoon of June 30 by Georges Barrère, flute; Pierre Henrotte, violin, and Gerald Kunz, viola. These artists joined in excellent performances of Henri Marteau's Terzetto, Max Reger's Serenade, Op. 77a, and Mr. Barrère's Preludietto and Verlainade, the last named originally for three flutes. The celebrated flutist also played the Riegger Suite for flute alone, a tour de force for the instrument and with Mr. Henrotte, Hindemith's Kanonische Sonatine. The audience responded heartily to this music, which ranged from the amiable to the modernistic of Riegger and Hindemith.